· CATALOGUE ·

THE CORCORAN GALLERY OF ART

· WASHINGTON · D · C ·

MAYER
W·W·CORCORAN

THE CORCORAN GALLERY OF ART

· CATALOGUE ·

GIBSON BROTHERS,
PRINTERS AND BOOKBINDERS,
WASHINGTON, D. C.

BOARD OF TRUSTEES.

Charles M. Matthews.	Frederick B. McGuire.
James C. Welling.	Walter S. Cox.
Edward Clark.	Charles C. Glover.
Samuel H. Kauffmann.	Calderon Carlisle.

Matthew W. Galt.

President.
James C. Welling.

Vice-President.
Samuel H. Kauffmann.

Secretary and Treasurer.
Charles M. Matthews

COMMITTEES.

On Finance.

C. M. Matthews. C. C. Glover. Calderon Carlisle.

On the Building.

Edward Clark. C. M. Matthews. M. W. Galt.

On Works of Art.

S. H. Kauffmann. Edward Clark. F. B. McGuire.

On Legislation.

C. M. Matthews. W. S. Cox. C. C. Glover.

On Accounts.

F. B. McGuire. M. W. Galt.

Curator.
F. Sinclair Barbarin.

Janitor.
Benjamin V. Darrell.

53D EDITION.

(First 20,000 of the revised edition.)

In all, 140,000 copies.

NOTE.—All measurements in this Catalogue are given in inches, except when otherwise indicated.

WASHINGTON, D. C.
January, 1892.

MOSER.

THE · CORCORAN · GALLERY OF ART ·

HISTORY OF THE CORCORAN GALLERY OF ART.

THE CORCORAN GALLERY OF ART, including ground, building, its contents, and endowment fund, is the gift of the late Mr. William Wilson Corcoran to the public. In his own words to the Trustees to whom the property was deeded May 10, 1869, "it was designed for the encouragement of the Fine Arts;" and in the deed the object of the Institution is stated as "the perpetual establishment and encouragement of Painting, Sculpture, and the Fine Arts generally," with the condition that it should be open to visitors without any pecuniary charge whatever at least two days in each week, with authority to charge for admission at other times such moderate and reasonable fee as may be prescribed, the proceeds arising therefrom to be applied to the current expenses of the Institution.

The Institution was chartered by act of Congress May 24, 1870. By that act the building and its contents were declared exempt from all taxation.

The building was designed by Mr. James Renwick, architect, and begun in 1859, but before completion, early in 1861, it was

occupied by the United States Quartermaster-General's Department until 1869.

On the 10th of May, 1869, its owner placed it in the hands of a board of nine Trustees for the purposes already named. After the Institution was incorporated by Congress, in 1870, the general work of reconstruction and adaptation of the building to its original purpose was begun, and finished in 1871.

On the 22d of February, 1871, Mr. Corcoran gave a grand ball and reception in the building in honor of the day, the proceeds of which he presented to the fund of the Washington Monument Society. In 1873 a Trustee went to Europe empowered to purchase works of art for the Gallery, and Mr. Corcoran's private collection of pictures and statuary was then placed in it. On November 6, 1873, the Board of Trustees completed the organization of the Institution.

On the 19th of January, 1874, the Picture Galleries, Octagon Room, and the Hall of Bronzes were thrown open for private exhibition by day and night, Mr. Corcoran receiving the congratulations of his friends upon the fulfilment thus far of his munificent plans.

On April 29, 1874, the Halls of Sculpture and of Bronzes were opened to the public, and in December, 1874, the two side galleries of sculpture adjoining the Main Hall; so that all the rooms of the Institution for exhibition purposes were then opened to the public.

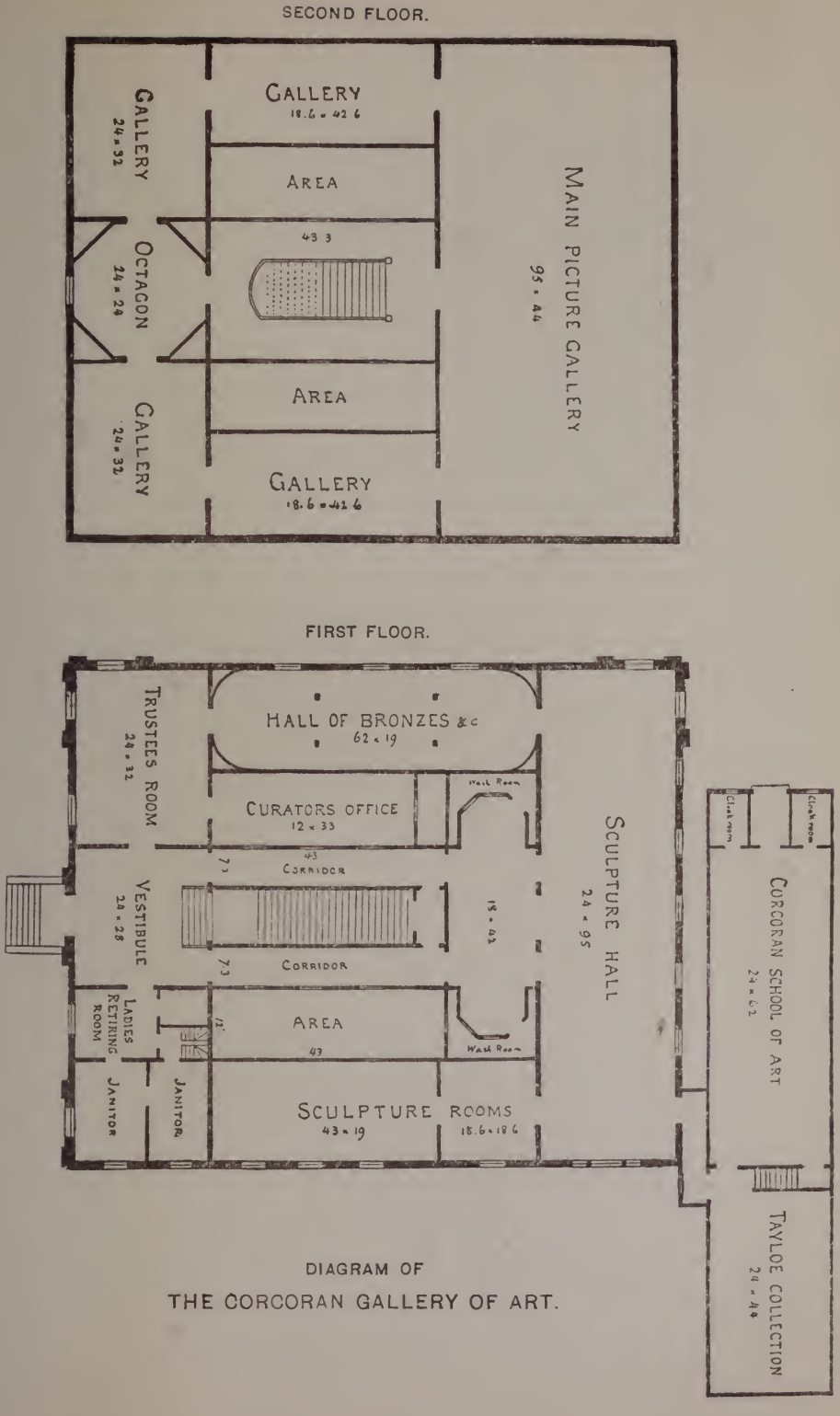


DIAGRAM OF

THE CORCORAN GALLERY OF ART.

DESCRIPTION OF THE BUILDING.

The building stands on the north-east corner of Pennsylvania avenue and Seventeenth street, fronting 106′ 7″ on the Avenue and 125′ 6″ on Seventeenth street. It is two stories in height, *in the Renaissance style*, built of brick, with brown-stone facings and ornaments, a Mansard roof rising 10 feet, having a large central pavilion and a smaller one at each corner facing the streets. The front, under the main and corner pavilions, is divided into recesses by pilasters with foliated capitals, and is ornamented with wreaths, with the monogram of the founder, and over the central pavilion is the inscription: "Dedicated to Art."

In the central pediment is a large bronze medallion profile portrait of Mr. Corcoran, with decorations of foliage, and on the tops of the two columns are bronze groups of children holding garlands, and the emblems of architecture and music.

On the front of the building are four, and on the side seven niches with statues 7 feet high. The first group contains those of Phidias, Raphael, Michael Angelo, and Albert Dürer; the latter those of Titian, Da Vinci, Rubens, Rembrandt,

Murillo, Canova, and Crawford. They were executed by M. Ezekiel, a native artist. The bronze medallion of Mr. Corcoran and the groups of children are also his works.

A pair of colossal bronze Lions, one at either side, rest upon the stone coping of the steps at the entrance to the building. These were cast from moulds made over the famous lions by Canova, at the tomb of Clement XIII, in St. Peter's, Rome.

In the rear of the Gallery and facing upon Seventeenth street is a building 24 feet wide and extending back 106 feet, erected during the summer of 1889, for the accommodation of the Corcoran School of Art. This building is one story high in front, which portion contains three class-rooms, each lighted by an ample skylight. In the rear, on the first floor, is a room 24 x 44 feet, which communicates with the Sculpture Hall of the Gallery, and contains the Tayloe Collection, bequeathed to the Gallery by Mrs. B. O. Tayloe, of Washington, D. C. Over this is a room of the same size, for the life class of the School.

INTERIOR OF THE BUILDING.

On each side of the inner stairway a corridor, lighted from the open courts, leads to the vestibule of the Main Hall of Sculpture, with which the vestibule communicates through three arched entrances. This Hall, 95 x 24 feet, is lighted by windows on the north side, and opens into two adjoining galleries of sculpture on the east side of the building and into the room containing the Tayloe Collection. On the west side it opens into the Hall of Bronzes, &c., 62 x 19 feet. This last also communicates with the Trustees' room. The central portion of the ceiling of this Hall, panelled and richly decorated, is supported by four Corinthian columns, with gilt capitals. The height of this story is 19′ 9″.

The Picture galleries are in the second story. The ascent to the main gallery is a notable feature of the building. The stair-

way leads to an upper landing, with decorated arched ceiling, and Corinthian pilasters dividing the arched recesses over the eight windows, with spaces between.

The Main Picture Gallery is 95 feet by 44 feet, with a height of 24 feet to the cornice of the arched ceiling, and 38 feet to the inner skylight. The ceiling is richly frescoed and gilded. The scroll-work decoration is in the Italian style of the 16th century. In the middle of the panel opposite the main entrance is the figure of Minerva, and in the middle of the other panels the muses of Sculpture, Painting, and Architecture, all full length. Between them are medallion-portraits of Giulio Romano, Titian, Raphael, Rubens, Van Dyck, Dürer, M. Angelo, Holbein, Murillo, Cranach, Teniers, and Da Vinci. Between the brackets of the cornice are the names and dates of forty-six painters of different countries, from Cimabue to Fortuny. This decorative work was done by Mr. Vincenzo Stiepevich. All of the picture galleries are lighted from the roof, and supplied with ample electric lights for night exhibitions.

On the east and west sides of the building the Main Gallery opens into smaller ones, and these again into two corner galleries in the front of the building. Between the corner galleries, and immediately opposite the entrance to the Main Gallery, is the Octagon Room. It has a skylight, but is chiefly lighted by a south window, suitably screened, and contains a number of marble busts, with the Greek Slave, by Hiram Powers, as the central ornament.

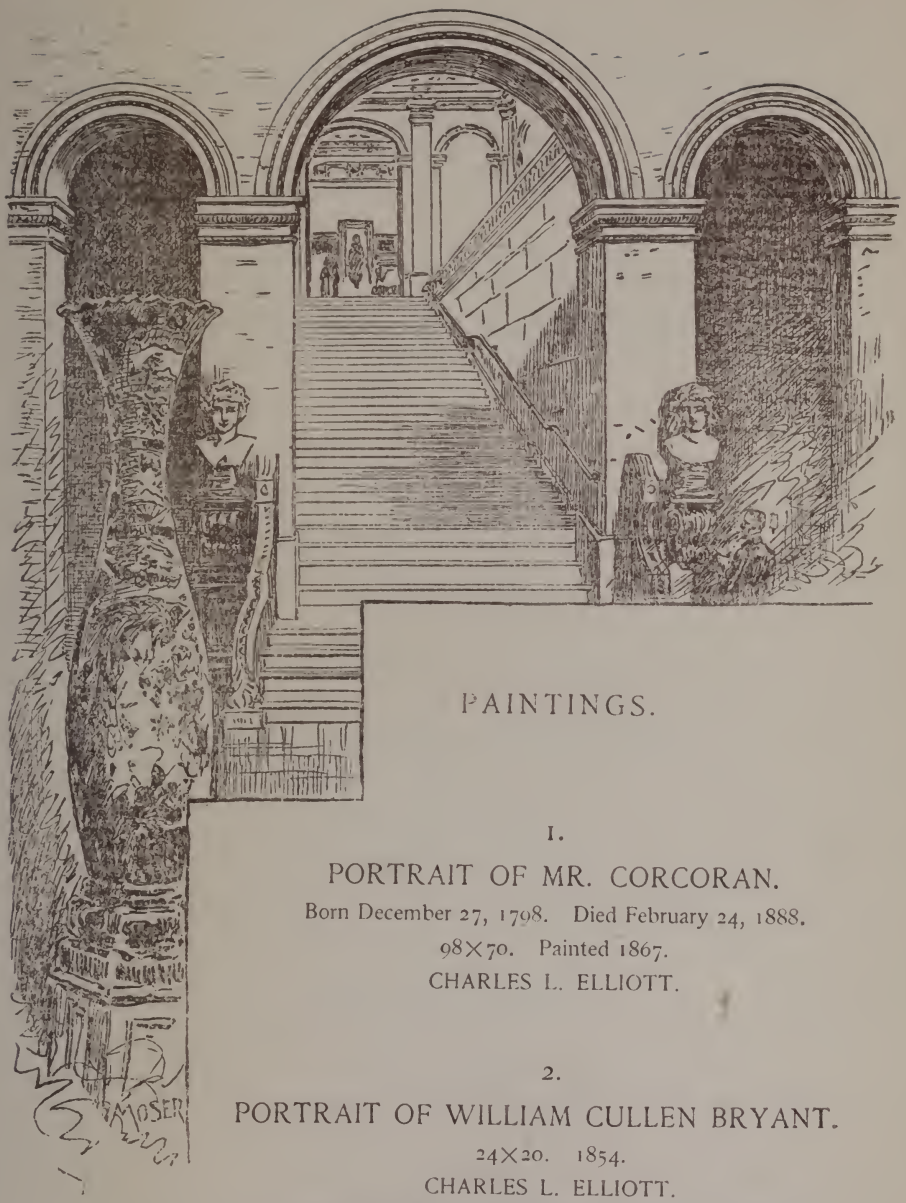
The Gallery is open every day (Sundays, the Fourth of July, and Christmas day excepted), from 9.30 A. M. to 4 P. M. from October 1st to May 1st, and from 9 A. M. to 4 P. M. from May 1st to October 1st. On other public holidays from 10 A. M. to 2 P. M.

On holidays and TUESDAYS, THURSDAYS, and SATURDAYS the admittance is free.

On MONDAYS, WEDNESDAYS, and FRIDAYS an admittance fee of 25 cents is charged.

Children under six years of age will not be admitted to the Gallery, and none between six and fourteen years will be admitted unless accompanied by a parent or guardian.

For information concerning copying, Art Education, &c., see Rules and Regulations, separately printed, to be had by application to the Curator.



PAINTINGS.

1.

PORTRAIT OF MR. CORCORAN.

Born December 27, 1798. Died February 24, 1888.

98×70. Painted 1867.

CHARLES L. ELLIOTT.

2.

PORTRAIT OF WILLIAM CULLEN BRYANT.

24×20. 1854.

CHARLES L. ELLIOTT.

Bequeathed to the Gallery by the late J. C. McGuire.

NOTE.—*The dimensions of paintings in this Catalogue are given in inches, the figures named first indicating the height, the others the width of the canvas.*

3.

PORTRAIT OF COL. THOMAS McKENNEY.

29½×24.

CHARLES L. ELLIOTT.

Bequeathed to the Gallery by the late J. C. McGuire.

4.

UNFINISHED HEAD OF A ROMAN GIRL.

22×18. 1868.

CHARLES L. ELLIOTT.

5.

PORTRAIT OF A. B. DURAND.

27×22. 1864.

CHARLES L. ELLIOTT.

6.

PORTRAIT OF HORATIO STONE.

24×20.

CHARLES L. ELLIOTT.

Presented by Samuel P. Avery.

7.

THE DEPARTURE.

35×44. 1837.

THOMAS COLE.

8.

THE RETURN.

35 × 44. 1837.

THOMAS COLE.

9.

THE TORNADO.

45 × 64. 1831.

THOMAS COLE.

10.

THE WATERING PLACE.

40½×68.

ADOLPHE SCHREYER.

11.

NEDJMA—ODALISQUE.

43×60. 1874

GASTON CASIMIR SAINT PIERRE.

12.

PORTRAIT OF A CHILD.

55×30. 1835.

ASHER BROWN DURAND.

Presented by Mrs. E. J. Stone.

13.

EDGE OF THE FOREST.

78×64. 1871.

ASHER BROWN DURAND.

14.

THE VESTAL TUCCIA.

54×98½. Rome. 1874.

HECTOR LE ROUX.

This picture carried off a second-class gold medal at the Paris Exposition of 1874—on the catalogue No. 1194. The Vestal Tuccia, charged with want of chastity, stands on the brink of the Tiber with a sieve, which she raises above her

head with both hands, and thus prays to Vesta: "Oh, powerful Goddess, if I have always approached thy altar with pure hands, allow me to fill this sieve with the water of the Tiber, and carry it into thy Temple !"

15.

THE HEIR PRESUMPTIVE.

42×72. 1873.

GEORGE HENRY BOUGHTON.

16.

FEMALE HEAD.

18½×21½.

THOMAS COUTURE.

17.

THE DROVE AT THE FORD.

54×38. 1874.

JAMES McDOUGAL HART.

18.

THE FARM IN THE WOOD.

15½×26.

THEODORE ROUSSEAU.

From the Secrétan Collection; Paris, July, 1889.

19.

FESTIVAL OF SANTA LUCIA, NAPLES.

60×81. 1886.

OSWALD ACHENBACH.

20.

CROMWELL AND MILTON.

60×84. 1854.

EMANUEL LEUTZE.

21.

THE AMAZON AND HER CHILDREN.

41×62. 1851.

EMANUEL LEUTZE.

22.

PORTRAIT OF GENERAL ANDREW JACKSON.

95×60. 1825.

THOMAS SULLY.

23.

PORTRAIT OF THOMAS SULLY.

30×25.

THOMAS SULLY.

24.

IDEAL FEMALE HEAD.

30×25.

THOMAS SULLY.

25.

PORTRAIT OF CHIEF-JUSTICE JOHN MARSHALL.

35½×27½.

THOMAS SULLY.

26.

PORTRAIT OF PRESIDENT JAMES MADISON.

27½×19½.

THOMAS SULLY.

Finished April 6, 1809.

Presented by Frederick E. Church.

27.

PADDY'S MARK.

24×32. 1868.

ERSKINE NICOL.

28.

RUINS OF THE PARTHENON.

28×52. 1880.

SANFORD R. GIFFORD.

29.

GOING TO DRINK.

27×35.

CONSTANTINE TROYON.

30.

MERCY'S DREAM.

89×69. 1850.

DANIEL HUNTINGTON.

The scene which this picture illustrates is from Bunyan's Pilgrim's Progress, and is as follows: "A sweet dream it was. * * * Methought I looked up and saw one coming with wings towards me. So he came directly to me, and said, 'Mercy, what aileth thee?' Now, when he had heard me make my complaint, he said, 'Peace be to thee!' He also wiped my eyes with his handkerchief, and clad me in silver and gold. He put a chain about my neck, and ear-rings in my ears, and a beautiful crown upon my head."

31.

NIAGARA FALLS.

42×89. 1857.

FREDERICK EDWIN CHURCH.

From the John Taylor Johnson Collection

32.

SCENERY OF THE MAGDALENA RIVER, GRANADA, S. A

26×36. 1854.

FREDERICK EDWIN CHURCH.

33.

THE YOUNG SAVOYARD MUSICIAN.

36×24. 1873.

A. COLLETTE.

34.

NIGHT.

84×52. 1867.

ALBOY REBOUET.

35.

CÆSAR DEAD.

86×125.

JEAN LÉON GÉRÔME.

36.

DEPARTURE FOR THE HUNT.—INDIA.

38×52. 1884.

EDWIN LORD WEEKS.

37.

ON THE COAST OF NEW JERSEY.

40×72. 1883.

WILLIAM T. RICHARDS.

Painted to order for this Gallery.

38.

CATTLE ON THE SEA-SHORE NEAR SCHEVENINGEN, HOLLAND.

42×64. 1881.

RICHARD BURNIER.

Awarded a gold medal at the Brussels Exposition of 1881.

39.

THE HARBOR OF NEW YORK.

46×70. 1885.

HARRY CHASE.

Awarded the Hallgarten Prize, National Academy of Design, N. Y., 1885.

40.

ADORATION OF THE SHEPHERDS.

104×60.

RAPHAEL MENGS.

From the Collection of Joseph Bonaparte.

41.

GIRL AND PETS.

24½×28½. 1856.

EASTMAN JOHNSON.

42.

GROUP OF DOGS.

36½×56½. 1885.

MATILDA LOTZ.

Presented by the Artist.

43.

REBECCA AT THE WELL.

39×32. 1852.

THOMAS P. ROSSITER.

44.

BRETON WIDOW.

36×31. 1886.

JULES ADOLPHE BRETON.

Represents a sailor's widow, who seeks the altar of St. Ann, the virgin patroness of Brittany sailors, with a taper to the memory of her husband.

45.

THE TALKING WELL.

71×38. 1873.

ANATOLE VELY.

46.

THE HELPING HAND.

60×89. 1881.

EMILE RENOUF.

From the Seney Collection. Exhibited in the Exposition Universelle, Paris, 1889, by request of the Artist.

47.

PROCESSION OF THE SACRED BULL APIS-OSIRIS.

36×69. 1879.

FREDERICK A. BRIDGMAN.

When the ancient Egyptians found a black and white bull marked with a triangular spot in the forehead and a cross on his back they believed that the animal contained the spirit of their god Osiris, and he was held sacred. The picture represents a procession in his honor.

48.

LADY AND DOG.

50×30. 1876.

BENJAMIN CURTIS PORTER.

49.

THE JUDGMENT OF PARIS.

50×40. 1861.

HENRY PETERS GRAY.

50.

A SHOWER.

20×31. 1880.

LUIGI CHIALIVA.

51.

FINE WEATHER.

20×31. 1880.

LUIGI CHIALIVA.

52.

POPE JULIUS II, WITH RAPHAEL, M. ANGELO, VITTORIA COLONNA, AND BRAMANTE, VIEWING THE EXHUMED STATUE OF THE APOLLO BELVEDERE.

55½×77. 1887.

CARL (LUDWIG FRIEDERICH) BECKER.

53.

LOST DOGS.

57½×47½. 1873

OTTO VON THOREN

54.

ROME, FROM MOUNT AVENTINE.

38½×65. 1880.

JOHN ROLLIN TILTON.

55.

VENETIAN FISHING BOATS.

36×48. Rome, 18—.

JOHN ROLLIN TILTON.

56.

SKETCH OF MOUNT WASHINGTON.

11×20. 1851.

JOHN FREDERICK KENSETT.

57.

HIGH BANK, GENESEE RIVER.

30×48. 1857.

JOHN FREDERICK KENSETT.

58.

AUTUMN AFTERNOON ON LAKE GEORGE.

48×72. 1864.

JOHN FREDERICK KENSETT.

59.

THE FÊTE OF ST. JOHN IN DALECARLIA, SWEDEN.

46×90. 1874.

HUGO FREDRIK SALMSON

60.

COUNT EBERHARD OF WÜRTEMBERG (THE WEEPER).

65×76.

ARY SCHEFFER.

The subject of this picture is as follows: Ulrich, son of Count Eberhard, had lost the battle of Reutlingen, and was dangerously wounded. Many of the nobility were slain. On his recovery he leisurely sought his father, at Stuttgard, and found him over his solitary meal. He was coldly received. Not a word was spoken. With downcast eyes he placed himself opposite his father. Fish and wine were served to him. The old count seized a knife, and cut the table-cloth between them. Frenzied by this insult, Ulrich rushed into the middle of the next fight, gains the battle of Doffingen, and is slain.—*Ballad of Uhland.*

"And while we were celebrating the victory in our camp, what was our old Count doing? Alone in his tent, weeping over the dead body of his only son!" —*Ballad of Schiller.*

61.

SNOW SCENE—MOONRISE.

21½×33½. 1873.

EMILE ADELARD BRETON.

62.

SUNSET.

43×66. 1869.

EMILE ADELARD BRETON.

63.

SPRING LANDSCAPE.

39×63. 1873.

LOUIS AIMÉ JAPY.

64.

TWILIGHT.

39×63. 1873.

LOUIS AIMÉ JAPY.

65.

MONK FISHING.

36×28. 1874.

LOUIS AUGUSTE GEORGE LOUSTAUNAU.

66.

THE DISPUTED SHOT.

36×29.

J. M. STANLEY.

67.

PORTRAIT OF EDWARD G. MALBONE.

28×24.

EDWARD G. MALBONE.

68.

PORTRAIT OF JOHN RANDOLPH OF ROANOKE.

30×25. 1830.

CHESTER HARDING.

69.

THE DEATH OF MOSES.

112×156. 1851.

ALEXANDER CABANEL.

70.

CHARLOTTE CORDAY IN PRISON.

41×32½. 1875.

CHARLES LOUIS MÜLLER.

71.

PORTRAIT OF CHIEF-JUSTICE SHIPPEN, OF PENNSYLVANIA.

29×24.

GILBERT STUART.

72.

PORTRAIT OF M. F. P. G. GUIZOT.

94×68. 1841.

G. P. A. HEALY.

This portrait of the historian and the Prime Minister of Louis Philippe was painted in Paris, 1841, to the order of some American residents there, in compliment to the French statesman for his memoir of George Washington. The picture was presented by them to the National Institute, a scientific association then existing in Washington. When that body no longer existed, the painting was sent to the Smithsonian Institution, and thence transferred to the keeping of The Corcoran Gallery of Art.

73.

PORTRAIT OF ROBERT M. McLANE.

60×42. 1887.

G. P. A. HEALY.

Presented to Mr. Corcoran by Mr. McLane

74.

PORTRAIT OF MRS. R. C. M. PAGE.

67×47. 1859.

G. P. A. HEALY.

Presented by Dr. R. C. M. Page

75.

PORTRAIT OF GEORGE WASHINGTON.

27×22. (After Stuart.)

G. P. A. HEALY.

76.

PORTRAIT OF MARTHA WASHINGTON.

27×22. (After Stuart.)

G. P. A. HEALY.

77.

PORTRAIT OF PRESIDENT JOHN ADAMS.

30×25. (After Stuart.) 1860.

G. P. A. HEALY.

78.

PORTRAIT OF PRESIDENT THOMAS JEFFERSON.

30×25. (After Stuart.)

G. P. A. HEALY.

79.

PORTRAIT OF PRESIDENT JAMES MADISON.

30×25. (After C. Harding.)

G. P. A. HEALY.

80.

PORTRAIT OF PRESIDENT JAMES MONROE.

30×25. (A copy.)

G. P. A. HEALY.

81.

PORTRAIT OF PRESIDENT J. Q. ADAMS.

30×25. 1858.

G. P. A. HEALY.

82.

PORTRAIT OF PRESIDENT ANDREW JACKSON.

30×25. 1845.

G. P. A. HEALY.

Painted at the Hermitage a short time before the death of President Jackson.

83.

PORTRAIT OF PRESIDENT MARTIN VAN BUREN.

30×25. 1857.

G. P. A. HEALY.

84.

PORTRAIT OF PRESIDENT WILLIAM H. HARRISON.

30×25. (From a portrait by J. H. Beard, 1840.) 1879.

E. F. ANDREWS.

85.

PORTRAIT OF PRESIDENT JOHN TYLER.

30×25. 1842.

G. P. A. HEALY.

86.

PORTRAIT OF PRESIDENT JAMES K. POLK.

30×25. 1846.

G. P. A. HEALY.

87.

PORTRAIT OF PRESIDENT ZACHARY TAYLOR.

30×25. (From a portrait by Amans.) 1860.

G. P. A. HEALY.

88.

PORTRAIT OF PRESIDENT MILLARD FILLMORE.

30×25.

G. P. A. HEALY.

89.

PORTRAIT OF PRESIDENT FRANKLIN PIERCE.

30×25. 1852.

G. P. A. HEALY.

90.

PORTRAIT OF PRESIDENT JAMES BUCHANAN.

30×25. 1859.

G. P. A. HEALY.

91.

PORTRAIT OF PRESIDENT ABRAHAM LINCOLN.

30×25. 1860.

G. P. A. HEALY.

[The portraits from 76 to 92, inclusive, were painted for a series ordered by Louis Philippe for the Versailles Gallery.]

92.

PORTRAIT OF PRESIDENT ANDREW JOHNSON.

30×25. 1882.

E. F. ANDREWS.

93.

PORTRAIT OF PRESIDENT ULYSSES S. GRANT.

30×25. 1882.

HENRY ULKE.

94.

PORTRAIT OF PRESIDENT RUTHERFORD B. HAYES.

30×25. 1881.

E. F. ANDREWS.

95.

PORTRAIT OF PRESIDENT JAMES A. GARFIELD.

30×25. 1883.

W. T. MATHEWS.

96.

PORTRAIT OF PRESIDENT CHESTER A. ARTHUR.

30×25. 1884.

G. P. A. HEALY.

97.

PORTRAIT OF PRESIDENT GROVER CLEVELAND.

30×25. 1891.

S. JEROME UHL.

98.

99.

100.

101.

102.

CRAYON PORTRAIT OF STEPHEN A. DOUGLAS.

22×18. 1860.

JULES EMILE SAINTIN.

Presented by the artist.

103.

PORTRAIT OF WILLIAM C. PRESTON (S. C.).

36×29.

G. P. A. HEALY.

From the Smithsonian Institution.

104.

PORTRAIT OF GEORGE PEABODY.

30×25. 1854.

G. P. A. HEALY.

105.

PORTRAIT OF MRS. GROVES (ENGLAND).

29½×24½.

SIR JOSHUA REYNOLDS.

Presented by Henry Adams.

106.

PORTRAIT OF MR. GROVES (ENGLAND).

29½×24½.

SIR JOSHUA REYNOLDS.

Presented by Henry Adams.

107.

PORTRAIT.

29×24.

Attributed to Sir PETER LELY.

108.

PORTRAIT OF JOHN HOWARD PAYNE.

34×27.

JOHN WESLEY JARVIS.

This portrait of the author of "Home, Sweet Home" was painted for Mr. Meredith, of Baltimore, when Payne was about 17 years of age. It was presented to Mr. Corcoran by Mr. Gilmor Meredith.

109.

WINTER SCENE.

36×50. 1850.

REGIS GIGNOUX.

110.

LANDSCAPE.

34×30. 1840.

REGIS GIGNOUX.

111.

PORTRAIT OF JACQUES HENRI BERNARDIN DE SAINT PIERRE.

28×23. 1808.

REMBRANDT PEALE.

This portrait of the author of "Paul and Virginia" was painted from life.

Presented by George W. Riggs.

112.

PORTRAIT OF M. LASTEYRIE.

28×23.

REMBRANDT PEALE.

This picture, according to an inscription on its back, is the portrait of a "distinguished French economist and author—the first to establish a museum of natural history, and writer on cotton and merino sheep," and was painted in Paris (no date), by Rembrandt Peale, for the Philadelphia Museum.

113.

THE FARM HOUSE.

35×44.

GEORGE MORLAND.

114.

MOONRISE IN MADEIRA.

36×48. 1856.

EDUARD HILDEBRANDT.

115.

SHAKESPEARE AND HIS CONTEMPORARIES.

53×67½.

JOHN FAED.

116.

FRENCH CUIRASSIERS BRINGING IN BAVARIAN PRISONERS.

17×22. 1875. Water-color.

EDOUARD DETAILLE.

117.

THE PASSING REGIMENT.

50×50. 1875.

EDOUARD DETAILLE.

This picture first appeared in the Paris Exposition of 1875; and was afterwards exhibited in Brussels, where it was purchased for this Gallery. Exhibited at the Exhibition Universelle, Paris, 1889, by request of the artist.

118.

THE MASK, OR FUN AND FRIGHT.

30×42. 1874.

GAETANO CHIERICI.

119.

SOUVENIRS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

40×36. 1874.

BLAISE ALEXANDER DESGOFFE.

120.

A FAMILY OF SATYRS.

78×86. 1874.

LOUIS PRIOU.

Took gold medal of the first class at the Paris Exposition, 1874.

121.

SUNDAY MORNING IN AUVERGNE.

35×46. 1874.

J. A. BAIL.

122.

CONSTANTINOPLE, FROM THE GOLDEN HORN.

32×50. 1874.

FELIX ZIEM.

123.

FLOWER PIECE.

14×17. 1872.

E. G. COUDER.

124.

FLOWER PIECE.

45×58. 1873.

E. G. COUDER.

125.

TROUT BROOK IN THE CATSKILLS.

34×48. 1875.

WORTHINGTON WHITTREDGE.

126.

IDEAL HEAD.

27×22. 1865.

GEORGE A. BAKER.

127.

PORTRAIT OF HENRY CLAY.

26½×21½.

Attributed to HENRY INMAN.

128.

WOOD-GATHERERS.

44×63. 1875.

JEAN BAPTISTE CAMILLE COROT.

From the Morgan Collection, New York, 1880.

129.

THE FORESTER'S HOME.

40×56. 1886.

LUDWIG KNAUS.

130.

ON THE PINCIAN HILL, ROME.

(Cardinal questioning Acolytes.)

33×55.

FERDINAND HEILBUTH.

131.

MOUNT CORCORAN.

(Southern Sierra Nevada.)

60×96. 1875.

ALBERT BIERSTADT.

The peak rises 14,094 feet, and was named in compliment to Mr. Corcoran.

132.

PORTRAIT OF G. W. PARKE CUSTIS,

(of Arlington, Va.)

36×29.

SAMUEL WALDO.

133.

BEACH AT SCHEVENINGEN, HOLLAND.

27×54. 1874.

FREDERICK HENDRICK KAEMMERER.

134.

THE PATRIARCH'S ARGUMENT.

24×20.

JOHANNES A. OERTEL.

135.

PORTRAIT OF SIR MOSES MONTEFIORE,

(AT THE AGE OF 100 YEARS.)

43½×35½. 1886.

GEORGE DA MADURA PEIXOTTO.

136.

A PASTORAL VISIT.

46×62. 1881.

RICHARD NORRIS BROOKE.

137.

PORTRAIT OF HENRY CLAY.

36×28. 1822.

CHARLES B. KING.

138.

PORTRAIT OF J. C. CALHOUN,

(WHEN SECRETARY OF WAR.)

30×25.

CHARLES B. KING.

139.

MID-DAY DREAMS.

50×35. 1886.

CLIFFORD PREVOST GRAYSON.

Awarded to the Corcoran Gallery in the Competitive Exhibition by the American Art Association, New York, 1886.

140.

PORTRAIT OF COMMODORE M. F. MAURY.

36×46. 1882.

(From a photograph.)

LOUIS MATTHIEW DIDIER GUILLAUME.

141.

PIAZZA OF ST. PETER'S, ROME.

21×64. 1853.

ANTONIO MORETTI.

142.

THE FORUM, FROM THE TABULARIUM, ROME.

21×64. 1853.

ANTONIO MORETTI.

143.

PORTRAIT OF GENERAL R. E. LEE.

48×40.

J. A. ELDER.

144.

PORTRAIT OF GENERAL T. J. JACKSON.

48×40.

J. A. ELDER.

145.

PORTRAIT OF WILLIAM PAGE.

24×20. 1876.

THOMAS LE CLEAR.

146.

ALEXANDER II OF RUSSIA, RECEIVING THE RESOLUTIONS OF CONGRATULATION ON HIS ESCAPE FROM ASSASSINATION, PASSED BY CONGRESS, AUGUST, 1866.

45×58.

L. EUGÉNE LE ROUX.

Presented by Mrs. G. V. Fox.

147.

PORTRAIT OF PRESIDENT ZACHARY TAYLOR.

30×25. 1852.

Painted from life.

JOHN VANDERLYN.

148.

AUTUMN SCENE ON THE HUDSON.

34×48. 1850.

THOMAS DOUGHTY.

149.

LANDSCAPE.

7×15.

THOMAS DOUGHTY.

150.

JUSTICE TO LIEVIN PYN.

45×71. 1862.

FERDINAND PAUWELS.

Lievin Pyn, First Magistrate of Ghent (1541), was wrongly accused by his ambitious colleagues, and beheaded by order of Charles V. Afterwards, the emperor, convinced of his innocence, ordered solemn mass, and a proclamation to be read by the priest declaring Pyn's innocence, in the presence of his mourning family and four of his accusers.

From the Strousberg Collection, Berlin.

151.

BALL PLAYING AMONG THE SIOUX INDIANS.

28×40. 1857.

SETH EASTMAN.

152.

LAKE SCENE NEAR LENOX, MASS.

36×49. 1850.

W. M. ODDIE.

153.

OUT-DOOR CONCERT.

24×22.

E. T. ECKOUT.

154.

ALLEGRO AND PENSEROSO.

8×14. Allegro, 1864. Penseroso, 1865.

J. G. BROWN.

155.

RETURN FROM MARKET.

25×31.

W. BROWN.

156.

PORTRAIT OF BARON HUMBOLDT.

38×24.

MADAM EMMA G. RICHARD.

157.

FLEMISH PICTURE.

9×11. Signed "Ora et labora, 1619."

Artist unknown.

158.

BATTLE PIECE.

4½×7.

Attributed to JAN (BREUGHEL) BRUEGHEL.

159.

SCENE AT FONTAINEBLEAU—COSTUME OF LOUIS XI.

31×21. 1874.

PIERRE CHARLES COMTE.

160.

THE VILLAGE DOCTOR.

18×24. 1850.

CHARLES FERDINAND VENNEMAN.

161.

CHILD READING.

16×13.

After J. G. Meyer, or Meyer Von Bremen.

JENNIE OLLENROTH.

162.

A HOME IN THE WOODS.

26×20. 1881.

CHARLES LANMAN.

163.

CROSSING THE ROCKY MOUNTAINS.

30×44.

E. DOUGLASS BREWERTON.

164.

GREAT FALLS OF THE POTOMAC.

34×45. 1873.

WILLIAM MACLEOD.

165.

WASHINGTON'S HEADQUARTERS ON THE HUDSON.

22×37. 185–.

JASPER FRANCIS CROPSEY.

166.

VIRGIN AND CHILD.

23×19.

Attributed to MURILLO.

167.

CHRIST BOUND.

25×15.

Attributed to VAN DYCK.

168.

CHILD AND NURSE.

27×34. A copy.

——— BEGAS.

169.

THE HUGUENOT'S DAUGHTER.

39×45. 1854.

W. D. WASHINGTON.

170.

A DUTCH SCHOOL.

21×25.

EUGENIUS FRANS DE BLOCK.

171.

THE BEGGAR GIRL.

32×27. 1850.

OSCAR BEGAS.

172.

FANNY ELLSLER AS LA SYLPHIDE.

82×59. 1832.

KARL BEGAS.

173.

SEAPORT.

13×21.

Attributed to IL. CANALETTI.

174.

SEAPORT.

13×23.

Attributed to IL. CANALETTI.

175.

THE TROJAN HORSE.

39×60. 1874.

HENRI PAUL MOTTE.

176.

ITALIAN OX-CART.

34×22. 1860.

A. ROVRIARD.

177.

LANDSCAPE.

19×26.

GEORGE INNESS.

178.

THE DIFFICULT TASK.

27×21. 1886.

FLORENCE GOTTHOLD.

Presented by Simon Wolf.

179.

ON CATSKILL CREEK.

27×36.

W. B. BOGGS.

180.

FLEMISH SEAPORT—MOONLIGHT.

29×30. 1841.

J. M. CULVER.

181.

DOG AND PARROTS.

38×32. 1847.

F. LACHENWITZ.

182.

DUCK-SHOOTING.

30×40. 1850.

WILLIAM RANNEY.

183.

ENTRANCE TO THE GOLDEN GATE, CALIFORNIA.

38×72.

JOHN R. KEY.

184.

AUTUMNAL CORN AND GRAPES.

21×17. 1875.

B. PERETTI.

185.

THE EMIGRANT'S LETTER.

20×16. 1868.

HOWARD HELMICK.

186.

LEISURE AND LABOR.

15×23. 1853.

F. B. MAYER.

187.

WOOD SCENE, WITH HUNTERS.

16×34.

MICHEL BOUQUET.

188.

SCENE IN THE CATSKILLS.

21×17. 1858.

PAUL WEBER.

189.

QUAIL AND YOUNG.

9¾×13¼. 1856.

ARTHUR FITZWILLIAM TAIT.

190.

HEAD OF A BULL-DOG.

11½×13½. 1856.

WILLIAM JACOB HAYS.

191.

THE FORTUNE-TELLER.

12×16.

CESARE MACCARI.

192.

VASE OF FLOWERS.

33×24. 1873.

GEORGE C. JEANNIN.

193.

FRUIT.

19×26. 1855.

SIMON SAINT-JEAN.

194.

THE HAPPY FAMILY.

33×28. 1853.

FERDINANDUS DE BRAEKELEER.

195.

THE UNHAPPY FAMILY.

33×28. 1853.

FERDINANDUS DE BRAEKELEER.

196.

INTERIOR.

8×10.

JEAN LOUIS DE MARNE.

197.

INTERIOR.

8×10.

JEAN LOUIS DE MARNE.

198.

FRUIT.

20×21. 1842.

JOHANN WILHELM PREYER.

199.

PREPARING FOR CHURCH.

18×22. 1853.

EDOUARD FRÈRE.

From the John Taylor Johnston Collection.

200.

THE LONG STORY.

17×22. 1837.

WILLIAM SIDNEY MOUNT.

201.

SOURCE OF THE POTOMAC.

72×60. 1879.

ALEXANDER HAMILTON CLEMENTS.

202.

CASCADE.

17½×15.

A copy, after Achenbach.

203.

LANDSCAPE.

34×49.

LOUIS ROBBE.

204.

SHEPHERD AND SHEEP.

34×49.

LOUIS ROBBE.

205.

AUTUMNAL LANDSCAPE, WITH INDIANS.

36×54.

A. FISHER.

206.

CASTLE GONDOLFO, LAKE ALBANO.

36×54. 1852.

CHRISTOPHER PEARSE CRANCH.

207.

THE DROUGHT IN EGYPT.

87×108. 1848.

JEAN FRANCIS PORTAELS.

"How he had wrought his signs in Egypt, and his wonders in the field of Zoar; and hath turned their rivers into blood; and their floods, that they could not drink."—*Psalm* lxxviii: 43, 44.

This picture took the special gold medal, awarded at the Exhibition of the Crystal Palace, Sydenham, for the best picture, without regard to school, style, or subject, by a living artist.

208.

PORTRAIT OF T. L. CLINGMAN.

45½×37.

W. GARL BROWN.

Presented by T. L. Clingman.

209.

AFTERNOON IN EARLY JUNE.

26×46. 1880.

CARL C. BRENNER.

210.

PORTRAIT OF J. C. CALHOUN.

Cabinet size.

WILLIAM J. HUBARD.

211.

THE SCHISM.

15×21. 1874.

JEAN GEORGES VIBERT.

212.

THE POND OF THE GREAT OAK.

37½×29½.

JULES DUPRÉ.

213.

A HAMLET ON THE SEINE, NEAR VERNON.

34×58. 1872.

CHARLES FRANÇOIS DAUBIGNY.

214.

LANDSCAPE, WITH CATTLE.

24×29½.

EMILIE VAN MARCKE.

215.

JOAN OF ARC, IN INFANCY.

22×18.

JEAN JACQUES HENNER.

216.

PORTRAIT OF BENJAMIN FRANKLIN.

30×25. Paris, 1782.

JOSEPH SIFREDE DUPLESSIS.

On the back of the stretcher is this inscription: "This picture of Dr. Franklin was painted at Paris, 1782, and was presented by him to Mr. Wm. Hodson, of Colman street, as a token of his regard and friendship."

217.

PORTRAIT OF JUSTIN S. MORRILL, VERMONT.

30×25. 1884.

G. P. A. HEALY.

Presented by W. W. Corcoran.

218.

PORTRAIT OF PRESIDENT JOHN TYLER.

36×29.

G. P. A. HEALY.

219.

TIGER HUNT.

Water-color sketch.

ANTOINE LOUIS BARYE.

220.

SLEEPING LIONS.

Water-color sketch.

ANTOINE LOUIS BARYE.

221.

THE BANKS OF THE ADIGE.

18½×31.

MARTIN RICO.

222.

TWILIGHT.

35×70. 1885.

THOMAS ALEXANDER HARRISON.

223.

THE WEDDING FESTIVAL.

25×21. 1874.

EUGÉNE LOUIS GABRIEL ISABEY.

224.

THE APPROACHING STORM.

33×41½. 1870.

NARCISSE VIRGILE DIAZ DE LA PENA.

225.

MOONLIGHT IN HOLLAND.

25×32.

JEAN CHARLES CAZIN.

226.

APPROACHING NIGHT.

18×24. 1891.

MAX WEYL.

227.

GOING TO PASTURE.

77×103. 1889.

GAYLORD SANGSTON TRUESDELL.

228.

SUNSET IN THE WOODS.

48½×72. 1891.

GEORGE INNESS.

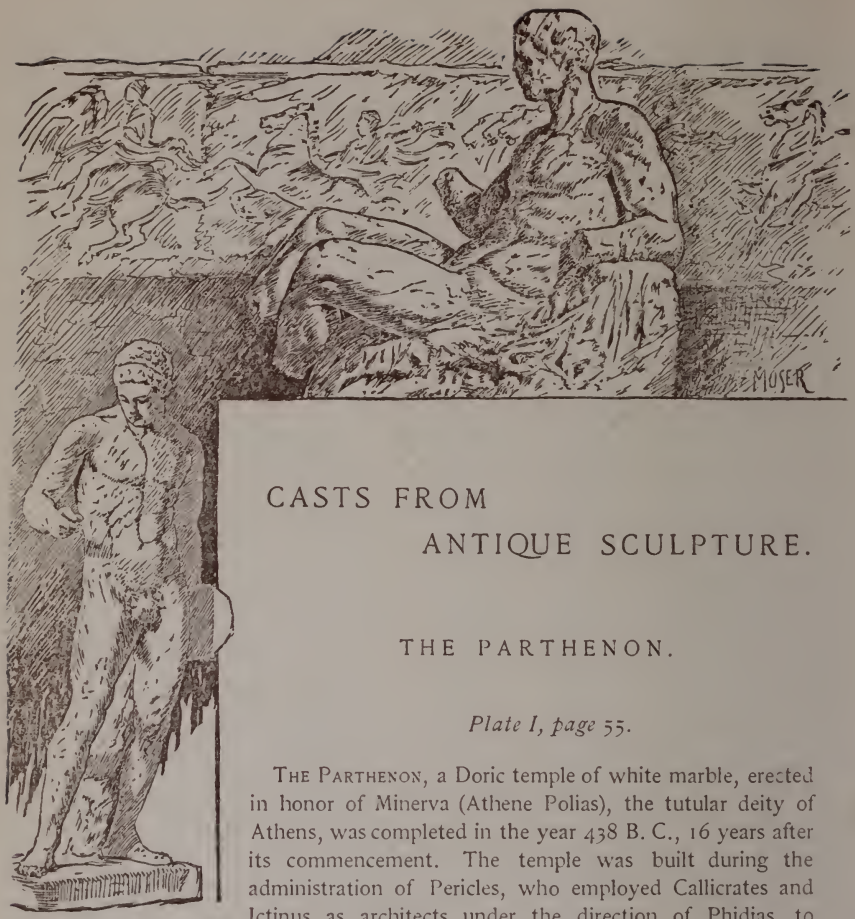
Mr. Inness, under date of July 23, 1891, writes the following notes about the painting:

"The material for my picture was taken from a sketch made near Hastings, Westchester county, New York, twenty years ago. This picture was commenced seven years ago, but until last winter I had not obtained any idea commensurate with the impression received on the spot. The idea is to represent an effect of light in the woods toward sundown, but to allow the imagination to predominate."

Plate I.

THE PARTHENON.

A. Metopes.
B. Pediment.
C. Frieze.



CASTS FROM ANTIQUE SCULPTURE.

THE PARTHENON.

Plate I, page 55.

The Parthenon, a Doric temple of white marble, erected in honor of Minerva (Athene Polias), the tutular deity of Athens, was completed in the year 438 B. C., 16 years after its commencement. The temple was built during the administration of Pericles, who employed Callicrates and Ictinus as architects under the direction of Phidias, to whom he entrusted all works of magnificence, and who embellished it with statues and bass-reliefs. It was 227 feet long, 101 wide, and 65 in height, with 8 pillars front and back, and 17 on each side; these pillars were 42 feet high and 17½ in circumference, the distance between them being 7 feet 4 inches.

The Frieze of the Parthenon.

Plate I C.

This frieze, in low relief, ran around the top of the inner faces of the colonnade and outer wall of the *cella* of the temple, yet within and below the roof, and 39 feet above the pavement.

As the entablature above the outer columns descended 4 feet 9 inches below the lower edge of the frieze as it was placed on the wall, the frieze could only receive its light diffused between the columns and reflected upwards from the pavement of

the colonnade. Owing to this circumstance, as well as to the peculiar position of the spectator when looking at the frieze, standing within the columns, the artist was forced to keep his relief very flat, so that it only rises 1¾ inches from the background, and at the highest points only 2¼ inches; moreover, it is owing to these circumstances that the relief was kept lowest in the lower parts of the frieze and highest in the upper parts, where even sometimes the background is sunk to gain a bolder relief. The frieze was over 522 feet in length, running around the four sides of the temple.

Around the cornice of the Main Statuary Hall of this Gallery is placed 194 feet of casts from the original marble slabs of this *frieze*. The windows break the continuity of the casts, but on the east and north walls between the windows will be observed seated deities *(see 1001 to 1009)*, virgins with offerings, and fragmentary groups, with sacrificial oxen and charioteers; the reliefs on the west and south walls present an unbroken line of the young horsemen sweeping along, with here and there a dismounted group, varying the action of the cavalcade. This last section is arranged precisely as the originals stood in the Parthenon.

1001 ZEUS.
Frieze of the Parthenon.

1002 HERA.
Frieze of the Parthenon.

1003 IRIS.
Frieze of the Parthenon.

1004 ARES.
Frieze of the Parthenon.

1005 ARTEMIS.
Frieze of the Parthenon.

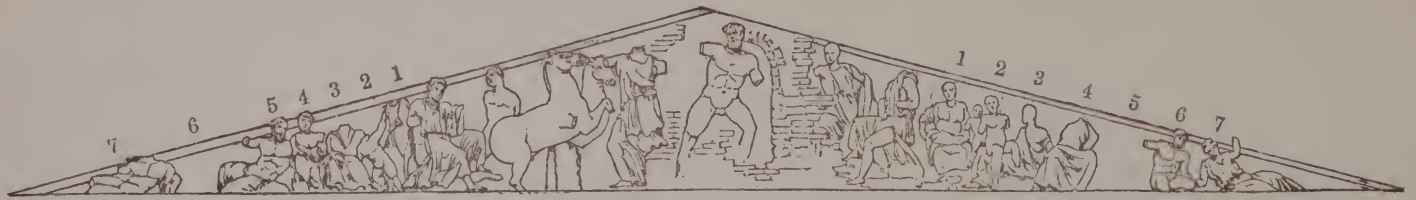
1006 APOLLO.
Frieze of the Parthenon.

1007 HERMES.
Frieze of the Parthenon.

1008 ATHENE.
Frieze of the Parthenon.

1009 HEPHAISTOS.
Frieze of the Parthenon.

PEDIMENTS OF THE PARTHENON.



WESTERN PEDIMENT.

EASTERN PEDIMENT.

(Plate II.)

The Western Pediment.

Plate II, page 58.

The myth here represented is as follows:

Athene and Poseidon both claim the patronage over the land of Attica; their claims are to be decided by some token, symbol, or sign of their power; and, according to various traditions, the judges who are to decide which of these tokens contains the weightiest claim to the patronage, are either the Olympian gods, or Kekrops the hero-king of Athens with his family, or the Attic people itself.

There is little doubt concerning the figures at the extreme angles of the pediment, which are generally admitted to be, on the left the river god Kephissos No. 7 l., with a nymph not extant, and at the right angle the nymph (Kallirrhoe) No. 7 r., with the river Ilissos No. 6 r. crouching beside her. The real doubt exists with regard to the remaining figures at either side. No. 1 on the l. is called by Michaelis and others, Kore holding the boy Iakchos (No. 2), who is turning towards the seated female figure Demeter (No. 3), while Nos. 4 and 5 are called in the British Museum, Pandrosos and Kekrops, and by Michaelis, Hygieia and Asklepios. The corresponding figures on the other side are called (No. 1) Leukothea with Palaemon and Eros in her arms, (No. 2) Aphrodite in the lap of (No. 3) Thalassa, No. 4 being a Nereid. The other system of interpretation, first formed by Brunn, makes all the figures on either side of Nike and Amphitrite partake of the nature of the river gods at either angle, considering them personifications of Attic locality. Of this pedimental group, fortunately drawn by Carrey in 1674, before the destruction of the Parthenon, only more or less fragmentary remains of Athene, Poseidon, Hermes, Amphitrite, perhaps Nike, and of 1, 6, and 7 r., and 4, 5, and 6 l. are extant in the British Museum.

1010 RIVER GOD, KEPHISSOS. H. 2 ft. 8 in. L. 6 ft. 4 in.

Original Elgin Marble, 440 B. C. British Museum.

This figure stood in the north angle of the western pediment of the Parthenon, and is represented as raising himself on an arm from a recumbent position, to listen to the announcement of the triumph of Minerva over Neptune.

"This, one of the most famous specimens of Greek sculpture extant, shows the combination of perfect modelling and grandeur which marked the art of Phidias, and displays the care which was bestowed even upon works of mere decoration. Note for instance the remains of finish even on the back of the statue, which could never be seen *in situ*."

Note.—The measurements of the casts give the height of the statues and busts *exclusive* of their plinths or bases.

The Eastern Pediment.

Plate II, page 58.

The subject represented in this pediment was, according to Pausanias, the birth of Athene. We cannot believe that the moment represented was that of the actual birth of Athene out of the head of Zeus, an incident sometimes quaintly rendered on archaic vases; nor can we believe that it was that immediately preceding the birth. It must have been the scene immediately succeeding the birth, when Athene stands fully armed before her father and the admiring gods, as described in the Homeric hymn to Athene.

In Carrey's time the centre of the pediment was no longer extant, and he could only give the figures at the wings as here rendered in Plate II, page 58; but there can be little doubt that the centre of the pediment was occupied by Zeus and Athene, with the chief Olympian gods and goddesses to their left and right.

In this plate all the extant figures from this pediment, now in the British Museum, are given, with the exception of a nude male torso at Athens (Michaelis, VI, H. Guide Brit. Mus., Prometheus or Hephaistos, p. 16), and the torso of Nike (?), which has before been ascribed to the western pediment. No. 1 l., the draped female figure rapidly striding towards the angle, is admitted by all to represent Iris, the fleet messenger of the gods, bringing the news of the great event from the dwelling of the gods to the figures seated in the angle. In the case of this, as in that of the western pediment, there are two main groups of interpreters: those, namely, who see in the figures of the angles gods or heroes, and those who consider them to form subdivisions of the composition as a whole, clearly to be distinguished from the central group, and to be personifications of nature in keeping with the character of the chariot-driving figures at the extreme angles, which are admitted by all to represent the sun god and the moon goddess.

Accordingly the seated figures, 2 and 3 l., would be, after Brunn, the two Horae who watch the gates of Olympus, the reclining nude male figure, 4 l., would be the mountain god Olympus, while the hitherto generally accepted interpretation for the two female figures, has been Demeter and Persephone, and for the male figure, Theseus, Dionysos, or Herakles. Nos. 5 and 6 l. are universally admitted to represent Helios, the sun god, driving his chariot.

No. 2 r. represents Hestia, the goddess of the human hearth, while the female figure 4 r., reclining on the knees of her seated companion 3 r., is the sea, Thalassa, resting on the lap of the earth, Gaia. The current names given to these three figures are the Three Fates, who were supposed to be present at the birth, and are thus figured on the late reliefs in Madrid and Dresden; 5 and 6 r., are admitted to represent Selene, the moon goddess, driving her chariot.

In the western pediment, the myth represented shows Athene in her local association with Athens; while in the eastern pediment, the birth of Athene from the head of Zeus has an universal association with mankind. The one scene is local, the other cosmical, as the river gods with nymphs framing one scene, and the sun and moon framing the other, *certainly* indicate, and as the remaining figures *probably* do.

It must be remarked, that the prevailing difference of opinion in assigning definite names to the single figures of these pediments, is due not only to the fact that we have no passage in ancient authors mentioning them, but that the fragmentary condition of the statues has not even supplied us with the symbols which they held in their hands, and which made their meaning clear to every child in ancient Athens.

The Parthenon appears to have remained in its original condition until the 5th or 6th century of our era, when it was converted into a Christian church, at first of St. Sophia, then of the Virgin Mary. The alterations necessitated by its new dedication chiefly concerned the interior of the temple, and had little effect upon the sculptured decorations. The entrance was transplanted from the east to the west, an apse was built at the east end, and two niches were placed in the tympanum of the western pediment. At the beginning of the 13th century it was converted from a Greek orthodox into a Roman Catholic church, and in 1458 it was turned into a Turkish mosque, a minaret being added to the west end of the south wall. On the whole, the building and the sculptured decorations remained comparatively intact until the latter part of the 17th century, when all nationalities combined in destroying it. In September 1687, during the war between the Republic of Venice and Turkey, the Venetian general, Francisco Morosini, with an army chiefly of mercenary troops of all nationalities, under the immediate command of Count Koenigsmark, a Swedish general, laid siege to Athens, and bombarded the Acropolis, whither the enemy had withdrawn. Upon hearing that the Turks had stored powder in the Parthenon, on the 26th of September, 1687, at seven o'clock in the evening, a German lieutenant succeeded in sending through the roof of the Parthenon a shell, which ignited the powder and rent the great temple asunder, heaping fragments on either side. In the year 1800, Lord Elgin, then British ambassador to the Porte, having received permission, began his work of carrying off the Parthenon marbles. After years of the greatest vicissitudes, occasioning a vast expenditure of money on the part of Lord Elgin, the sculptures finally reached England in 1812, when, being forced to sell the collection, he offered it to the nation for the sum he had actually expended. At last it was purchased for £35,000, a sum less than half it cost him, and now forms the chief treasure of the British Museum.

The following 10 casts are arranged as nearly as possible in the position occupied by the original marbles in the east pediment of the Parthenon:

1011 HELIOS, WITH HIS HORSES.

Original Elgin Marbles, 440 B. C. British Museum.

At the extreme angle of the pediment the neck, arm, and shoulder of Helios, the sun god, rise out of the sea, and before him the heads and necks of his horses are advancing towards the centre (but one of the three horses is here represented). Though there are but small portions of the figures of horses and man, the bold upward motion is completely indicated, and the artist clearly suggests that the scene represented in the pediment takes its beginning at this side and concludes at the other.

1012 OLYMPUS, commonly called THESEUS.

H. 4 ft. 2¾ in. L. 5 ft. 9 in.

Original Elgin Marble, 440 B. C. British Museum.

The original reclined in an angle of the east pediment, and is universally acknowledged, alike by artists and by the outside world, to represent the highest stage of broad and monumental art in the representation of the nude male figure.

1013 TWO HORAE, commonly called CERES (or DEMETER) and PROSERPINA (or PERSEPHONE). H. ———.

Original Elgin Marble, 440 B. C. British Museum.

Guardians of the gates leading to the dwellings of the gods. The first of these two figures, in her more erect attitude and gesture, manifests the attention she is giving to the news brought by the messenger of the gods, Iris; the other figure, leaning on her shoulder, has not yet completely realized the importance of the scene enacted in the centre. Both these figures manifest in a high degree the characteristics of Pheidiac art.

1014 IRIS.

H. 5 ft. 3 in. Original Elgin Marble, 440 B. C. British Museum.

The fleet messenger of the gods, rapidly descending from their abode to proclaim the birth of Athene, is here represented as a youthful female figure, clad in the Doric chiton open at the sides. A short mantle is flapping back in the wind, owing to her rapid motion, the indication of which is powerfully expressed in the whole composition.

1015 HESTIA. H. ———. Original Elgin Marble. British Museum.

The common view makes her one of the Three Fates; the left arm of this figure was probably raised behind the shoulder of Gaia and there held a sceptre; the simple and solemn attitude of this figure would well correspond with the nature of Hestia.

1016. THALASSA and GAIA, commonly called TWO OF THE THREE FATES. H. 4 ft. 11 in. L. 7 ft. 7 in.

Original Elgin Marble, 440 B. C. British Museum.

The original occupied a position in the angle of the eastern pediment opposite the Olympus. "Here the perfection of the modelling of the texture of drapery and the nude has been attained, and this not at the cost of the general breadth of composition. As regards the varied treatment of drapery, notice the folds of the cloth upon which Thalassa is reclining, with its broader surfaces, the more elaborate folding of the

upper garment round the legs, and the varied play of smaller creases of the undergarment as it covers the breast, against the nude texture of which it is set off in bold contrast."

1017 HEAD of one of the horses of SILENE. H. 2 ft. 6 in.

Original Elgin Marble, 440 B. C. British Museum.

The head projected over the cornice of the eastern pediment, double holes behind the ears, on the nose, between the eyes and mouth, and on the inner corner of the mouth (not well represented in the cast) showed where the metal bridle had been affixed.

"This head has ever been held as the instance of sculpture in which the combination of actual truth to nature on the one hand and the insistence upon the broad, important, and general features, with the avoidance of purely individual and ephemeral traits, upon the other, has been successfully attained."

We are indebted for much of the foregoing matter relating to the Parthenon, to Stuart and Revett, Antiquities of Athens; to Dr. William Lübke, History of Sculpture; and to the writings of Charles Waldstein, Litt. D., Ph.D., L. H. D., Director of Fitzwilliam Museum, Cambridge.

1018 THE DISCOBOLOS (Quoit-thrower). H. 5 ft. 5½ in.

Original Bronze, in the British Museum.

The original statue was executed in bronze by Myron at the close of the first period of Greek sculpture, about 470 B. C., and is minutely described by Lucian and Quintillian. The *discus* was a round flat plate of metal or stone, about ten or twelve inches in diameter. There are several antique copies in marble of this figure, showing the head reverted. The copy from which this cast is taken was found in 1791, near Hadrian's Villa.

1019 DISCOBOLOS. H. 5 ft. 5¾ in. Original Marble, in the Vatican.

The original of this cast is by Naucydes, pupil of Polycletus, who was a pupil of Phidias. The head is supposed not to have formed a part of the original figure. The fillet round the head was the badge of victory.

1020 VENUS OF MELOS. H. 6 ft. 8 in. Original Marble, in the Louvre.

The original of this cast was discovered in 1820, in the island of Milo, the ancient Melos, by a peasant, while digging near some sepulchral grottoes. The French consul tried to buy it, but a cunning monk (in disgrace with the Sultan) secured it as a peace offering to the Porte. While the statue was on its way to a ship, a French frigate arrived with a secretary of the French embassy, bearing orders to purchase and hurry

it off. A fight occurred over it between the French sailors and natives, and the former carried off the prize. The peasant received six thousand francs for this invaluable statue, that went to Paris as a present to Charles X. It now stands in the Louvre, the pride of Paris, and the admiration of the world. Its sculptor is unknown, but by the grandeur of its style it is justly assigned to the era between Phidias and Praxiteles, and is considered the greatest statue of woman's form the world now holds. The plinth, the tip of the nose, and a small part of the lips are the only parts restored. Parts of an arm and hand were also found, but so mutilated that, though casts have been taken with them attached, the torso is declared by the world better as it is—the fulness of what is left, and its suggested action, being more satisfactory than any guess-work from an uninspired hand.

Mr. Ravaisson, keeper of the Antiques at the Louvre, thinks it probable that the statue is part of a group of Venus and Mars—"Love disarming War"—and he has made a cast, with the arms attached, which it is said confirms his theory. Then, again, it is asserted that a small bronze copy of it has been discovered in Pompeii representing her as looking at herself in a mirror held in her left hand.

Mr. Millingen, a Dutch antiquary, thinks it a Victory holding a shield with both hands, and Mr. Stillman, a recent critic, contends that it is the Wingless Victory that once stood in the Temple of Nikè-Apteros, Athens, and was sent to Melos at the time of a threatened invasion.

The Venus of Capua in the Museo Bourbonico, Naples, is like the Venus of Melos in general form, but has the head bent down and the left arm and empty hand extended towards a Cupid, who, with his bow, stands before her. It is believed to be a modified copy of the latter.

All these theories, however, are set at naught, and the action of the Venus of Melos settled, if there be truth in the following evidence of its condition when found, as quoted by O'Shea in his "Galleries of the Louvre." The eminent traveller, Dumont D'Urville, landed from the French frigate soon after its discovery, and, after an inspection, says in his account of it, published in 1821: "The statue was in two parts, and about six feet high, representing a nude female *whose left hand* (*raised*) *held an apple*, and the right one held up a tunic falling gracefully from the waist to the feet. However, they (the hands) were mutilated and separated from the body." An officer of the man-of-war, writing about the statue, says: "When M. D'Urville and myself saw the statue it had the left arm raised in the air, and *holding in its hand an apple*, and the right arm was broken at its narrow part—*á la saignée*." O'Shea also states that the forearm and hand holding the apple are in the store-room of the Louvre. This contemporary evidence seems to prove conclusively that the statue is a Venus Victrix in the contest for the apple with Juno and Minerva.

1021 VENUS DE MEDICI. H. 5 ft. Original Marble, in Florence.
Presented by J. C. McGuire.

This cast, though somewhat injured by exposure to the weather, is regarded as a perfect copy, its extreme fidelity having carried off a prize in Italy. The original stands in the Tribunal of the Uffizi, Florence. It was found in the 15th century, and carried to Venice during the reign of Cosmo di Medicis—hence its name. When found it was in thirteen pieces, and without arms. These were supplied, but it is supposed by many that the position of the original arms is not given in the substitutes. It was executed by Cleomenes of Athens at a period when Greek art was rapidly declining.

1022 VENUS OF THE CAPITOL. H. 5 ft. 11 in.
Original Marble, in the Capitoline Museum, Rome.

1023 ARIADNE DESERTED. H. 5 ft. 3½ in. L. 6 ft. 11½ in.
Original Marble, in the Vatican.

Ariadne, daughter of Minos, King of Crete, was married to Theseus, who deserted her at Naxos. She was afterwards loved by Bacchus, and married to him. For three centuries the statue adorned a fountain in the Vatican. It now stands on an ancient sarcophagus, the sides of which represent, in bass-reliefs, giants destroyed by thunderbolts. Lübke assigns the execution of this statue to the period of Augustus Cæsar.

1024 EUTERPE. H. 4 ft. 6 in.
Original Marble, in the Louvre. Was once in the Villa Borghese.
The Inventress of song and wind instruments.

1025 DIANA DI GABIA. H. 6 ft. 5. in. Original Marble, in the Louvre.
This statue takes its name from the place where it was found in 1792. It is also called *Atlanta adjusting her robe.*

1026 GENIUS OF THE VATICAN.
H. 2 ft. 9½ in. Original Marble, in the Vatican.

This work was found at Centicelli, between Rome and Palæstrina, and has been by some pronounced an Eros, or Cupid, by Praxiteles. It represents that dreamy state when the form is passing into young manhood.

1027 ABUNDANCE, or PLENTY.
H. 6 ft. 11 in. Original Marble, in the Vatican.

It has the cornucopia in the left hand, while the right holds a rudder resting on a globe, thus indicating Commerce as a source of Plenty.

1028 MINERVA. H. 7 ft. 3 in. Original Marble, in the Vatican.

This statue of the goddess of wisdom, of war, and all liberal arts is often called Minerva Medica. The serpent is a special attribute of Minerva as an emblem of wisdom. The griffin is also sacred to her, and appears on her helmet.

1029 GENIUS OF ETERNAL REST.

H. 5 ft. 11 in. Original Marble, in the Louvre.

The original of this cast formerly belonged to Cardinal Mazarin. The figure leans against a pine tree, the resin of which was used in funeral ceremonies.

1030 GERMANICUS. H. 5 ft. 11 in. Original Marble, in the Vatican.

Found on the Esquiline at Rome ; bought by Louis XIV.

Germanicus was emperor of the eastern division of the Roman Empire, A. D. 19, and celebrated for his military genius, learning, and benevolence. Some consider it to be a statue of a Roman orator, in the character of Mercury, the god of eloquence, of whom the tortoise below the drapery is an emblem. It is inscribed, "Cleomenes, son of Cleomenes, made this." The head is supposed by some not to be the original one. No published authority seems to have explained the action of the right arm and uplifted hand, holding a small substance like a bean. It is supposed that the figure represents some solemn decision by the vote of the emperor.

1031 ANTINOUS OF THE CAPITOL.

H. 5 ft. 10½ in. Original Marble, in the Capitol.

Antinous was a handsome youth, beloved by the Emperor Hadrian, to whom he was so much attached that he drowned himself in the Nile to save his imperial master from the death foretold to him, unless saved by such a sacrifice. Hadrian immortalized his favorite by raising temples and statues to his memory.

1032 THE FIGHTING HERO, or GLADIATOR.

H. 5 ft., and from head to foot, 6 ft. 6 in.

Original Marble, in the Louvre.

This statue was found on the coast near Antium, early in the 17th century, very near the spot where, a century before, the Apollo Belvedere was found. The stem supporting it is inscribed in Greek letters, "Agasias, son of Dositheas, of Ephesus, made me;" and therefore it is a specimen of Greek sculpture of the Fourth Epoch, that ended with the Roman conquest. It is now asserted that this statue does not represent a gladiator, but a foot-soldier, defending himself against a horseman; and that gladiators were principally slaves, who fought with

more or less armor. Viardot insists that it is Greek, and represents an athlete of the Hellenic games, gladiators not being known to that people, but were of Roman origin.

1033 GROUP OF LAOCOÖN AND HIS SONS.

H. 6 ft. ½ in. to top of head. Date probably B. C. 100.

Original Marble, in the Vatican.

This cast was made for and presented to George the Fourth. The original was executed by three sculptors—Agesandros, Atheodoros, and Polydoros (Agesandros being probably the father of the other two). It was found in 1506, in the ruins of the Palace of Titus, on the Esquiline, Rome, and the Pope ordered a public festival in honor of its discovery. Laocoön was a priest of Apollo, and the god being offended, sent two serpents, which killed him and his two sons at the altar, while offering sacrifice to Neptune.

The right arm of Laocoön was wanting in the group as found. One in terra cotta, by Bernini, was substituted. Michael Angelo designed one in marble, but never finished it. Lübke and other writers insist that the right arm was not originally in the position given to it by the great sculptor, but was bent down behind the head, which was thus supported by the hand in that moment of exhausted agony. This position of the arm is often given in engravings.

1034 APOXYOMENOS. H. 6 ft. 5½ in. Original Marble, in the Vatican.

This cast represents an athlete scraping from his arm with the *strigil* the sand and oil of the arena. Athletes were contestants in the public games, and before entering the arena rubbed their naked bodies over with oil. The original, in bronze, executed by Lysippos, was found in the Trastavere, Rome, in 1849. Agrippa had it placed in front of the Thermæ, near the Pantheon, and it was so popular that when Tiberius attempted its removal to his own residence, the people rose and forbade it.

It is believed that the five-spot on the die (tessera) held out in the right hand signifies that the figure came out fifth in the contest, though Waldstein says the die was placed in the restored right hand on the strength of a misinterpretation of some words of Pliny.

1035 BUST OF NERO. H. 1 ft. 11 in. Original Marble, in the Louvre.

1036 AJAX, or MENELAUS. H. 2 ft. 3½ in.

Original Marble, in the British Museum.

This bust has been erroneously called Ajax. It was found in 1771 by Mr. Gavin Hamilton in the Pantinella, Hadrian's Villa.

1037 SILENUS HOLDING THE INFANT DIONYSOS.

H. 6 ft. 4 in. Original Marble, in the Louvre.

The original of this cast was found in the 16th century in Rome, in the gardens of Sallust. The hands, half of the right forearm, and right toes of Silenus, and left leg of Dionysos are restorations.

1038 VENUS KALLIPYGE.

H. 5 ft. 1 in. Original Marble, in the Naples Museum.

So called from the Greek definition of its peculiar character. It was once in the Farnese Palace, Rome. The head and the right leg below the knee are supposed to be restorations.

1039 BOY WITH GOOSE.

H. 2 ft. 9½ in. Original Marble, in the Vatican.

Found in 1789, at Civita Vecchia, Appian Way. It is thought to be copied from a bronze work by Boetius, of Carthage. Heads of the child and goose, with the wing tips, are restorations.

1040 YOUTH SUPPLICATING.

H. 4 ft. 2½ in. Original Bronze, at Berlin.

The original of this statuette is said to have been found in the Tiber. From Clement XI it passed through several hands to the King of Prussia. The right hand and part of the forearm are restorations.

1041 ACHILLES BORGHESE.

H. 6 ft. 9 in. Original Marble, in the Louvre.

The original of this cast was formerly in the Villa Borghese, whence its name. Its proper name is doubtful. Clarac thought it a copy of a bronze by Alcamenes, favorite pupil of Phidias. Visconti first gave it the name of Achilles, but Winkelman thinks it a statue of Mars, and that the ring or anklet indicated the custom of the Spartans of chaining up the God of War, "that he might never leave them."

1042 MERCURY. H. 6 ft. 6 in. Original Marble, in the Vatican.

This statue was once called Antinous, but Visconti has proved it to be Mercury. It was found on the Esquiline Hill, near the baths of Titus. The right arm and left hand were never restored, but the right thigh and both lower legs are modern.

1043 CROUCHING VENUS.

H. 2 ft. 8¼ in. Original Marble, in the Vatican.

The original statuette was found at Salone, on the road from Rome to Palestrina. The left hand, right forearm, and upper part of the head are modern.

1044 VENUS AT THE BATH.

H. 2 ft. 3 in. Original Marble, in the Louvre.

Much of this figure is of modern restoration. It is supposed to be a copy of the Venus of Polycharmes, which Pliny says was taken to Rome in his time.

1045 BONE-PLAYER. H. 2 ft. ½ in. Original Marble, in the Louvre.

The original of this statue was found at Rome in 730. The right hand, neck, and left shoulder are modern.

1046 COLOSSAL BUST OF ÆSCULAPIUS.

H. 1 ft. 9 in. Original Marble, in the British Museum.

Original, made 300 B. C., was found in Isle of Melos in 1828.

1047 JULIA. H. 4 ft. 5½ in. Original Marble, in the Vatican.

The original of this statue was found on the coast of Barbary, at Ben Ghuzi, and is sometimes called *A Young Roman Girl*. Julia was the mother of the Emperor Caracalla, and after his decease starved herself to death through grief.

1048 DEMOSTHENES. H. 6 ft. 5 in. Original Marble, in the Vatican.

Perhaps a copy of the bronze portrait statue by Polyeuktus at Athens, 3d century B. C.—[*Waldstein.*]

1049 SOPHOCLES.

H. 6 ft. 8½ in. Original Marble, in the Lateran, Rome.

Found at Terracina in the court of a private house. Probably a copy of a bronze original of the 4th century at Athens.—[*Waldstein.*]

1050 ARISTIDES, or ÆSCHINES.

H. 6 ft. 6 in. Original Marble, in the Naples Museum.

Found in Herculaneum.

1051 BUST OF SOCRATES. H. 1 ft. 8 in.

Original Marble, in the Louvre.

"The portraits of Socrates date back to a bronze statue of him made by Lysippos and erected at Athens after his death. The features of this bust correspond well with the description put into Socrates' own mouth by Plato."

1052 BUST OF HOMER. H. 1 ft. 11 in. Original Marble, in the Louvre.

This bust is very like the one in the British Museum. The original was found inserted in a garden wall in Rome.

1053 BUST OF HOMER. H. 1 ft. 9½ in.
Original Marble, in the British Museum.

The original of this bust was found at Baiæ in 1780. There are many copies, and all are of doubtful authenticity as portraits.

1054 COLOSSAL BUST OF JUPITER.
H. 2 ft. 8½ in. Original Marble, in the Vatican.

The original in marble of this cast was found at Otricoli, 40 miles from Rome. There are several copies, and all are supposed to be modelled after the head of the statue of Jupiter, by Phidias, at Elis, which stood for eight hundred years, until it was destroyed in the fifth century of the Christian era.

1055 CARYATID. H. 7 ft. 5 in. Original Marble, in the Vatican.
The original of this figure is from the Erectheum at Athens.

1056 POLYHYMNIA. H. 5 ft. 11 in. Original Marble, in the Louvre.
The statue was once in the Villa Borghese. Only the lower half is said to be antique, the remainder being restored by Augustino Penna from a bass-relief on a sarcophagus in the Capitol.

1057 APOLLO SAUROKTONOS (Lizard-Killer).
H. 4 ft. 10½ in. Original Marble, in the Louvre.

350 B. C. Is mentioned by Pliny as a work of Praxiteles. "The meaning of the lizard is somewhat doubtful. It is known that the lizard had certain magic properties attributed to it, and was used in incantations; but in this group many critics prefer to see only a genre subject—Apollo, as a boy, trying to 'stalk' and pierce the lizard, simply as an exercise of agility, the animal being extremely quick in its movements."—[*Waldstein.*]

1058 FLORA.
H. 5 ft. 5½ in. Original Marble, Capitoline Museum, Rome.

1059 PUDICITIA (Goddess of Modesty).
H. 6 ft. 9 in. Original Marble, in the Vatican.

1060 CENTAUR AND CUPID.
H. 4 ft. 6½ in. Original Marble, in the Louvre.

The original of this cast was found at Villa Fonesca. There is another in the Vatican, and it is doubtful which is the copy. The winged figure is thought by Viardot to be a Bacchus, and not Cupid, as he has an ivy-wreath.

1061 DAUGHTER OF NIOBE.

H. 5 ft. 6 in. Original Marble, in the Vatican.

Found in Rome in 1583.

1062 FAUN OF THE CAPITOL.

H. 5 ft. 7 in. Original Marble, Capitoline Museum.

The original was found at Civita Lavinia in 1701, and is supposed to have been copied from the bronze statue by Praxiteles called Periboetos.

1063 FAUN, WITH KID. H. 4 ft. 5 in. Original Marble, at Madrid.

1064 FAUN (*à la Tache*). H. 1 ft. 10 in. Original Marble, in the Louvre.

This bust of a laughing Faun takes its French designation from a spot or stain on the right cheek and shoulder of the original marble.

1065 ATHLETE POURING OIL INTO HIS HAND. H. 4 ft. 9½ in.

Taken from the original, in marble, in the Louvre, and represents an athlete preparing for a contest in the public games. It is said that the head, though antique, did not belong to this statue. The left lower leg, right arm, and parts of the feet are modern.

1066 DYING GAUL, or GLADIATOR. H. 1 ft 11 in. L. 5 ft. 11 in.

Original Marble, in the Capitoline Museum, Rome.

It is supposed to be a copy of the bronze figure, by Ctesilaus, of the School of Pergamus, 246 B. C., who chiefly represented battles with the Gauls that invaded Asia Minor. It is also said that it represents a Greek herald, with his horn lying beside him upon the oval shield.

1067 VENUS ANADYOMENE.

H. 4 ft. 10 in. Original Marble, in the Vatican.

The title of this Venus signifies *rising from the sea*, and the goddess is represented nude to the waist, wringing the water from her locks. The figure was thought by Visconti to have been copied from a painting by Apelles, and a bronze statue found at Herculaneum in the Naples Museum resembles it.

1068 MERCURY IN REPOSE.

H. 3 ft. 6 in. Original, Museum, Naples.

The original in bronze of this cast is classed among the finest of ancient date, and was found in Herculaneum in 1758. Its base is the only modern part. The left hand is supposed to have held the caduceus.

1069 APOLLO BELVEDERE.

H. 7 ft. 1 in. Original Marble, in the Vatican.

The original of this statue was discovered at Cape d'Anzo (Antium) in 1503. Bought by Julius II, when still a cardinal, it was placed by him, when Pope, in the Belvedere of the Vatican. The name of its sculptor is unknown. Its date is placed at B. C. 279. Canova and Visconti think it is a copy from an ancient bronze by Calamus. The left hand and wrist, and the fingers of right hand were restored by G. A. da Montorsoli, pupil of Michael Angelo. Undoubtedly many copies of the original were made, and a bronze copy discovered in 1792 at Paramythia, and now at St. Petersburg, in the judgment of some has changed entirely the meaning of the action of the figure. Apollo is here represented as holding a bow and discharging an arrow at the serpent Python, sent by Juno to destroy his mother, Latona. In the bronze statuette referred to, there is no tree trunk (necessary to support a figure in marble), but the left hand holds a shield bearing the head of Medusa, supposed to turn all gazers into stone, and which Homer, in the Iliad, xv, 318, says Jupiter lent to Apollo. Dr. Lübke accepts this explanation of the action of the figure, and says, "Not until now have we understood the statue." Waldstein says: "The statue is not an original work, but a copy, whether from bronze or marble is uncertain."

1070 COLOSSAL MASK OF JUNO. H. 3 ft. 3 in.

From a copy, in marble, in the Villa Ludovisi, Rome, of the original statue by Polycletus, the Argive sculptor, about 423 B. C.

1071 MELEAGER. H. 6 ft. 6½ in. Original Marble, in the Vatican.

The original was found in Rome, and is supposed to be of the time of Hadrian, A. D. 76–136.

1072 BUST OF MENELAUS, or AJAX.

H. 3 ft. Original Marble, in the Vatican.

The original of this bust was found at Hadrian's Villa, Tivoli, and is commonly, but erroneously, known as Ajax. Visconti satisfactorily proved it to be Menelaus. Bass-reliefs of Hercules fighting with Centaurs are on the helmet.

1073 TORSO OF HERCULES (the BELVEDERE TORSO).

H. 4 ft. 1½ in. Original Marble, in the Vatican.

The original of this torso was found near the end of the 15th century in the Campo di Fiori at Rome, near the site of Pompey's Theatre, from which it most likely came. It is celebrated as having been the subject of Michael Angelo's constant study. From an inscription on its base it was made by Appollonius, son of Nestor, Athens.

1074 JASON. H. 5 ft. 2 in., W. 3 ft. Original Marble, in the Louvre.

This statue has been called Mercury, and Cincinnatus, but is now considered to represent the famous leader of the Argonauts, hurriedly tying on but one sandal in his haste to seek his uncle Pelias, usurper of his father's throne, and who had been warned by an oracle to beware of the "one-sandalled man."

It is of the Alexandrian or third era of Greek sculpture, and once stood in the Villa Negroni, was bought with the Germanicus by Louis XIV, and placed at Versailles.

1075 BUST OF PERICLES.
H. 1 ft. 10½ in. Original Marble, in the British Museum.

1076 BUST OF PERIANDER.
H. 1 ft. 7 in. Original Marble, in the British Museum.
One of the Seven Sages of Greece.

1077 BUST OF JULIUS CÆSAR.
H. 1 ft. 2 in. Original Marble, in the British Museum.

1078 BOY EXTRACTING A THORN FROM HIS FOOT.
H. 2 ft. 4½ in. Original in Bronze, Capitol, Rome.
Said to have been found in the Tiber. Of the best period of Greek art.

1079 HEAD OF ALEXANDER THE GREAT.
H. 1 ft. 2½ in. Original Marble, in the British Museum.

1080 HEAD OF DIOGENES.
H. 1 ft. 2 in. Original Marble, in the British Museum.

1081 BUST OF DIONE.
H. 1 ft. 11½ in. Original Marble, in the British Museum.

1082 BUST OF CLYTIE. Original Marble, in the British Museum.

1083 BUST OF SEPTIMIUS SEVERUS.
H. 2 ft. 2 in. Original Marble, in the British Museum.

1084 BUST OF TRAJAN.
H 1 ft. 11½ in. Original Marble, in the British Museum.
The original of this bust was found in the Campagna of Rome in 1776.

1085 BUST OF ISIS.

H. 1 ft. 11½ in. Original Marble, in the British Museum.

The Egyptian Goddess, with the lotus flower above her forehead, is here represented unveiled.

1086 THE WRESTLERS. H. 3 ft. Original Marble, in Florence.

The original of this group is attributed to Cephissodotus, of the School of Rhodes, 5th period of Greek art. Having been found near the Niobe group, it was thought by many to have formed a part of it.

1087 DIANA HUNTRESS. H. 6 ft. 6 in. Original Marble, in the Louvre.

Also called Diana of Versailles, whither it was brought from Italy, for Francis I.

1088 AUGUSTUS CÆSAR. H. 6 ft. 10 in.

Original Marble, in the Louvre.

1089 HERMES WITH THE INFANT DIONYSOS.

H. 7 ft. 2 in. Original in Marble. Praxiteles.

The original of this cast was discovered at Olympia in the Heræum (Temple of Hera) May 8, 1877. Now in the Museum at Olympia. It is known to be by Praxiteles, on the authority of Pausanias (2d century A. D.), who saw and described it. Waldstein says: "This is the only Greek statue in existence of which we can say, without hesitation, that it comes directly from the hand of one of the greatest masters."

All below the knee of Hermes is lost, save one foot (seen on the plinth behind the cast).

1090 BUST OF LUCIUS VERUS.

H. 2 ft. 10 inches. Original Marble, in Louvre.

From the original found in Roma Vecchia.

1091 BUST OF MARCUS AURELIUS.

H. 2 ft. 11½ in. Original Marble. Villa Borghese.

1092 BASS-RELIEF OF PHŒBUS AND THE HORSES OF THE SUN.

H. 2 ft. 9 in., W. 6 ft. 7 in.

From a marble block of triglyphs with metope from the Temple of Apollo, found in 1873 by Dr. Schliemann, in the uppermost of the five cities on the site of Hissarlik. Troy, the city of Homer's Iliad, was 33 feet below the ruins in which this metope was found, the ruins of two other cities intervening. The work and the city in which it was discovered were Greek, the colony, called New Ilium, being founded about 700 B. C. The metope is the sole specimen of high art found in any of the ruins, and is assigned to the time of Alexander the Great.

1093 BASS-RELIEF.

From the Original Marble, in the Museo Bourbonico, Naples.

According to the names on this cast it represents Antiopa between her sons, Zethus and Amphion, who released their mother from cruel bondage by slaying their uncle Lycus, her oppressor; but over the figures of the original bass-relief are the names of Hermes (Mercury), Eurydice, and Orpheus, indicating the meeting of the latter with his lost wife in the realm of Pluto.

1094 FRAGMENT OF A WINGED FIGURE.

From the Original Marble, in the Vatican.

1095 ETRUSCAN ARM. L. 4 ft. Original Bronze, in the Vatican.

Found in the harbor of Civita Vecchia in 1835, and supposed to be part of a statue of Neptune.

1096 BUST OF AGRIPPA DE GABIES.

H. 1 ft. 7 in. Original Marble, in the Louvre.

1097 BUST OF ANTINOUS.

H. 1 ft. 6 in. Original Marble, in the Louvre.

1098 BUST OF ANTONINUS PIUS.

H. 1 ft. 4 in. Original Marble, in the Vatican.

The original was found by Gavin Hamilton, in Hadrian's Villa.

1099 BUST OF COMMODUS.

H. 1 ft. 4 in. Original Marble, in the British Museum.

1100 BUST OF CARACALLA.

H. 1 ft. 8 in. Original Marble, in the Louvre.

1101 BUST OF VITELLIUS. Original Marble, in the Louvre.

1102 HEAD OF APOLLO.

H. 1 ft. 6½ in. Original Marble, in the British Museum.

Attributed to the school of Lysippus.

1103 BUST OF DIANA DI GABIA.

H. 1 ft. 8½ in. Original Marble, in the Louvre.

1104 SLAB FROM THE FRIEZE OF THE PARTHENON.

From the Original (Elgin) Marble, British Museum.

1105 FRAGMENT—A MASK. Original Marble, in the Vatican.

1106 FRAGMENT—A HUNTER. Original Marble, in the Vatican.

1107 FRAGMENT—A WALKING FIGURE.
Original Marble, in the Vatican.

1108 FRAGMENT—FRIEZE OF TRAJAN'S FORUM, ROME.
Original Marble, in the Vatican.

1109 BUST OF THE CROWNED AUGUSTUS (CÆSAR).
H. 2 ft. Original Marble, in the Louvre.

1110 BUST OF THE YOUNG AUGUSTUS (CÆSAR).
H. 1 ft. 5½ in. Original Marble, in the Vatican.

1111 BUST OF SCIPIO AFRICANUS.
H. 2 ft. 1 in. Original Marble, in the Vatican.

1112 MARCUS AURELIUS. H. 2 ft. Original Marble, in the Louvre.
Found at Acqua Traversa.

1113 BUST OF A BARBARIAN.
H. 1 ft. 6 in. Original Marble, in the British Museum.
The original of this cast was found in Trajan's Forum, Rome, where many similar ones were discovered, fastened as trophies to the walls.

1114 SENECA—HEAD OF. H. 1 ft. 1 in. Original Marble, in the Louvre.

1115 BUST OF EURIPIDES.
H. 1 ft. 9½ in. Original Marble, in the Vatican.

1116 BUST OF ARIADNE.
H. 2 ft. 10 in. Original Marble, Capitol Museum, Rome.
Often called the Young Bacchus.

1117 BUST OF ANTINOUS AS BACCHUS.
H. 2 ft. Original Marble, in the British Museum.
The original of this head was found in the Villa Pamfili, with some fragments of a wall-statue, of which it had been a part.

1118 CAST OF A SMALL MODEL OF THE RUINS OF THE ACROPOLIS AT ATHENS.

1119 PHOTOGRAPH OF THE RUINS OF THE PARTHENON AT ATHENS, GIVING A VIEW OF THE EAST PEDIMENT, FROM WHICH WAS TAKEN THE STATUES REPRESENTED BY THE CASTS ON THE TWO WHITE PEDISTALS.

1120 PHOTOGRAPH OF THE ACROPOLIS FROM THE STADIUM HILL.

1121 PHOTOGRAPH OF THE ACROPOLIS FROM THE HILL OF THE NYMPHS.

CASTS FROM THE RENAISSANCE.

1300.

CAST FROM THE WEST BRONZE GATE OF THE BAPTISTERY AT FLORENCE.

LORENZO GHIBERTI.

This cast was brought from the South Kensington Museum, London, and consists of ten square panels containing designs from the Old Testament, each design illustrating three or four incidents.

The left highest panel shows the Creation of Adam and Eve, the Forbidden Fruit, and the Expulsion from Eden. On the right panel opposite are the Offerings of Cain and Abel, the Killing of Abel, Man's Labor, and Cain with his Maker.

The left panel below has the Ark after the Deluge, Noah's Sacrifice and Inebriation. On the right are the Sacrifice of Isaac, Servants at the foot of the Mount, and Abraham with the Three Angels.

The left central panel contains Jacob and Esau, and on the right Joseph and his Brethren, their Cruelty, their meeting in Egypt, and the Cup in Benjamin's Sack.

The left panel below the centre shows Moses Receiving the Law, and the People at the Foot of the Mount. On the right are Joshua before Jericho, and the Division of the Tribes.

The lowest panel on the left contains David and Goliath, and on the right Solomon and the Queen of Sheba.

Among the statuettes in the upright panels are Samson with the Pillar, Joshua in Armor, Judith with the Head of Holofernes, Jephthah's Daughter. Among the heads are two on a line with the top of the second panel representing the artist Ghiberti (the bald one on the right), and Bartoluccio, his father-in-law.

The outer panels, bearing fruits and flowers, were finished by Ghiberti's son, the artist having died ere the completion of his work, at the age of seventy-four years.

The cast of this gate, as it stands, is 18 feet 2 inches high by 12 feet 6 inches wide, exclusive of the walnut frame, which makes it altogether 19 feet 7 inches high by 14 feet 6 inches wide.

1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309.

GROUP OF NINE BASS-RELIEFS OF NYMPHS OF THE FOUNTAIN OF INNOCENTS.

From the Original Marbles, in the Louvre.

Jean Goujon.

1310.

THE FOUR EVANGELISTS.

Bass-reliefs.

Original in Marble in the Louvre, from the Roodloft of St. Germain l'Auxerrois. The small panels represent Religion, Faith, and Strength.

Jean Goujon.

1311, 1312, 1313, 1314.

BASS-RELIEFS OF SEA-NYMPHS.

Original Marble, in the Louvre. Formerly in the Port St. Antoine.

Jean Goujon.

1315.

BASS-RELIEF FROM THE TOMB OF CARDINAL AND CHANCELLOR DUPRAT.

Original Marble, in the Louvre.

Jean Goujon.

1316.

BASS-RELIEF OF HISTORY RECORDING THE WORKS OF PRESIDENT J. A. DuTHOU, COUNSELLOR AND HISTORIAN.

Original Bronze, in the Louvre.

François Anguier.

1317.

BASS-RELIEF OF VICTORY.

Original in the Louvre.

Jacquet.

1318.

FLYING MERCURY.

H. 5 ft. 1 in. Original Bronze. In the National Gallery, Florence. Executed about 1560 A. D.

Gio, or Gian Bologna (John of Bologna).

1319.

DAVID WITH HEAD OF GOLIATH.

H. 5 ft. 1 in. Original Bronze, in the Uffizi, Florence.

Donato di Betto Bardi (Donatello).

1320.

THE THREE GRACES, or CHARITIES.

H. 6 ft. 6 in. Original Marble, in the Louvre. 1560.

Germain Pilon.

This example of the Renaissance of French sculpture was executed for Catharine of Medicis in memory of her husband, Henry II of France, whose heart was placed in the original urn, supported on the heads of the three female figures, standing back to back, with linked hands, upon a triangular pedestal. These figures represent Catharine herself, the Duchess d'Etampes, and Madame Villeroy, three of the fairest women of that time. This work was cut out of a single block of marble. The pedestal was made by a different hand, and bears on its three faces inscriptions in Latin, to the following effect:

"Here Catharine has deposited the heart of the king, her husband, wishing she could bury it in her own bosom."

"The united heart of both testifies before men enduring love—a subdued spirit before God."

"The Three Graces (or Charities) rightfully bear on their heads a heart once the seat of the graces (or charities)—a heart that aspired to the highest things."

This monument formerly stood in the Chapelle d'Orleans, Church of the Celestins.

1321.

COLOSSAL BUST OF DAVID.

H. 2 ft. 10 in.

Michael Angelo.

This cast is taken from the original colossal statue in marble, 19 feet high, in Florence, representing David about to hurl the stone at Goliath.

1322, 1323.

THE PRISONERS, or SLAVES.

H. 7 ft. 3 in. Original Marble, in the Louvre.

MICHAEL ANGELO.

These statues were designed for a grand monument to Pope Julius II, planned by M. Angelo, but never executed. The artist gave them to a friend who had nursed him in illness, and he presented them to Francis I, who, in turn, gave them to the Constable Montmorency for his Chateau d'Ecouen. During the troubles of the Revolution in 1793 they were found in the stables of the Duc de Richelieu, and were bought for the Republic. They are now in the Louvre, and are the only great works of M. Angelo in France. They were taken to Florence in 1875 to swell the memorials of the sculptor's mighty genius at the centennial celebration of his birthday.

1324.

CUPID.

H. 4 ft. 6 in. Original Marble, in the Kensington Museum.

MICHAEL ANGELO.

This statue was brought from the Campagna Collection.

1325.

SITTING STATUE OF LORENZO DE MEDICI.

H. 5 ft. 8 in.

MICHAEL ANGELO.

The original, in the church of St. Lorenzo, Florence, with a similar statue of his brother, Giuliano, was erected by order of Pope Leo X. Below them, on the curved tops of their sarcophagi, recline the figures of Dawn and Twilight under Lorenzo, and of Day and Night under Giuliano. Reduced copies of these symbolic figures, Nos. 1339 to 1342, furnish an idea of the general form of the monuments.

1326.

HEAD OF THE STATUE OF GIULIANO DE MEDICI.

H. 1 ft. 6 in.

MICHAEL ANGELO.

1327.

MASK OF MOSES.

H. 2 ft. 7 in.

MICHAEL ANGELO.

From the original of the colossal statue of Moses, executed in marble for the monument of Pope Julius II.

1328.

BASS-RELIEF OF AN ALTAR-PIECE.

H. 4 ft. 3 in. W. 4 ft. 4 in.

MINO DA FIESOLE.

The original of this bass-relief in marble, in the cathedral at Fiesole, Florence, represents the Virgin between St. Remigius and St. Leonhard, with the infant Jesus below, and St. John worshipping him. One of the saints directs the sitting figure, holding a crutch, to the Saviour.

1329.

BUST OF BISHOP LIONARDI SALUTATI.

H. 1 ft. 10 in.

MINO DA FIESOLE.

From the original marble monument in the Cathedral of Fiesole.

1330.

FIVE BASS-RELIEFS.

Each H. 2 ft. 7½ in. W. 2 ft. 5½ in.

BENEDETTO DA MAJANO.

These reliefs are from the marble pulpit of the Church of Sante Croce, Florence, and represent scenes in the life of St. Francis, as follows :

A.

MARTYRDOM OF FIVE BRETHREN OF THE ORDER IN MAURITANIA.

B.

DEATH OF SAINT FRANCIS.

C.

SAINT FRANCIS RECEIVING THE STIGMATA, OR IMPRESS, OF THE FIVE WOUNDS OF CHRIST.

D.

SAINT FRANCIS WALKING, UNINJURED, THROUGH FIRE BEFORE THE SULTAN.

E.

POPE HONORIUS CONFIRMING THE RULES OF THE ORDER OF SAINT FRANCIS.

1331.

HEAD OF ST. GEORGE.

Donatello (Donato di Betto Bardi).

From the marble statue of St. George, clad in armor, with cross-emblazoned shield, which stands in an external niche of Or San Michele, Florence.

1332.

BUST OF MATTEO PALMIERI.

Benedetto da Majano.

1333.

BUST OF FILIPPO STROZZI.

Benedetto da Majano.

1334.

BUST OF PIETRO MELLINI.

Benedetto da Majano.

Originals in Marble of the above three busts are in Florence.

1335.

DAY.

1336.

NIGHT.

1337.

DAWN.

1338.

TWILIGHT.

Michael Angelo.

The above four statuettes are reduced copies from the originals over the tomb of Lorenzo and Giuliano de Medici, at Florence.

1339.

SINGING BOYS.

Alto-relief. H. 3 ft. 5 in. W. 2 ft. 2 in.

Lucca (Della Robbia).

Original, in Marble, in the National Gallery, Florence, was made about 1440 A. D. for the balustrade of an organ loft, but never set up.

1340.

ARTHUR, KING OF ENGLAND.

Dated 1513. H. 6 ft. 11 in. Original in Bronze.

The monument of the Emperor Maximilian I occupies the centre of the nave of the Franciscan Church, or Hofkirk, at Innsbruck.

Maximilian is represented in a kneeling posture on a massive marble sarcophagus, surrounded by 28 statues in bronze of his heroic ancestors in the guise of mourners and torch-bearers. Among these statues, and the finest of all, stands that of King Arthur, attributed to Peter Vischer, of Nuremberg.

CASTS FROM MODERN SCULPTURES.

1500.

VENUS VICTRIX.

H. 5 ft. 11½ in. Original Marble, in London.

JOHN GIBSON.

1501.

VENUS.

H. 5 ft. 6¾ in. Original Marble, in Florence.

ANTONIO CANOVA.

1502.

VENUS VICTRIX.

H. 5 ft. Original Marble, ———.

BERTEL THORWALDSEN.

1503.

CLYTIE.

H. 4 ft. 11½ in. Original Marble, in Peabody Institute, Baltimore.

W. H. RINEHART.

1504.

SLEEPING CHILD.
L. 2 ft. 1 in.
F. Pettrich.

1505.

BUST OF VICE-PRESIDENT THOMAS A. HENDRICKS.
Ulric S. J. Dunbar.

1506.

ALSACE (Bust).
Original Bronze, by L. Gregoire.
Presented by W. G. Metzerott.

1507.

BASS-RELIEF—PAINTING.
Butti.

1508.

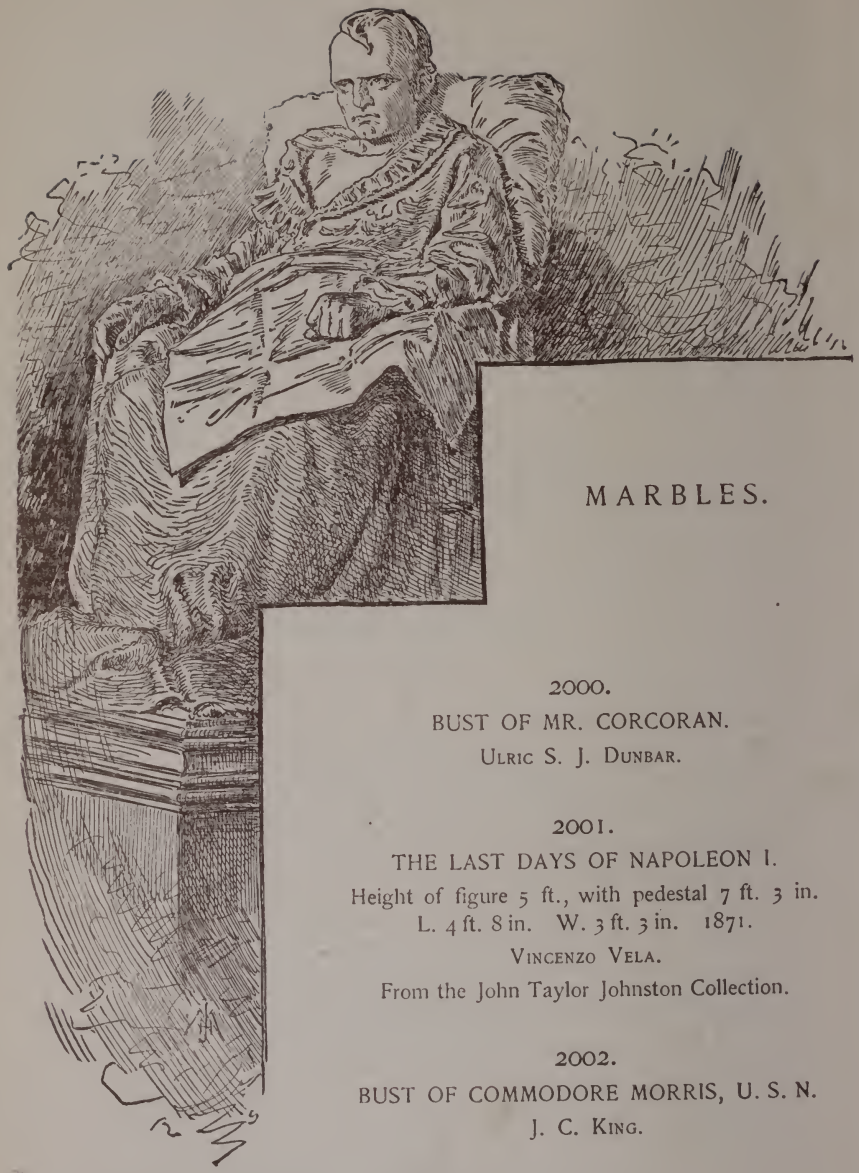
BASS-RELIEF—SCULPTURE.
Butti.

1509.

BASS-RELIEF—ARCHITECTURE.
Butti, 185–.
The above three reliefs were designed for the Capitol at Washington, D. C., but never adopted.

1600.

MURAL TABLET TO PROF. JOSEPH HENRY.
H. 7 ft. 4 in. W. 4 ft. 1½ in.
Original Marble, in the College of New Jersey, Princeton, N. J.
Presented by Miss Henry.



MARBLES.

2000.

BUST OF MR. CORCORAN.

Ulric S. J. Dunbar.

2001.

THE LAST DAYS OF NAPOLEON I.

Height of figure 5 ft., with pedestal 7 ft. 3 in.
L. 4 ft. 8 in. W. 3 ft. 3 in. 1871.

Vincenzo Vela.

From the John Taylor Johnston Collection.

2002.

BUST OF COMMODORE MORRIS, U. S. N.

J. C. King.

2003.

BUST OF VICE-PRESIDENT JOHN C. BRECKENRIDGE.

Henry Kirk Brown.

Presented by George Taylor.

2004.

MARBLE STATUETTE OF ECHO.

H. 2 ft. 10 in.

LARKIN G. MEADE.

2005.

BUST OF ALEXANDER VON HUMBOLDT.

CHRISTIAN RAUCH.

Executed for Mr. Corcoran at the particular request of Humboldt.

2006.

COLOSSAL HEAD OF NAPOLEON I.

H. 2 ft. 4 in.

ANTONIO CANOVA.

A replica by Canova of his head of the colossal statue of Napoleon I, modelled from the Emperor at Paris in 1805.

2007.

ANTIQUE HEAD OF CERES.

H. 1 ft. 1½ in.

Sculptor and history unknown. Deposited in the Gallery by the Smithsonian Institution.

2008.

BUST OF HENRY CLAY.

JOEL T. HART.

2009.

BASS-RELIEF OF A BACCHANTE.

Circular. Diameter 1 ft. 9½ in.

Deposited by the Smithsonian Institution. History unknown.

2010.

THE GREEK SLAVE.

H. 5 ft. 2 in. 1846.

HIRAM POWERS.

2011.

GENEVRA (Bust).

HIRAM POWERS.

This was the first ideal bust made by Powers, and was executed in Florence for Mrs. Preston, as a token of gratitude for the assistance given by her husband to the sculptor.

2012.

PROSERPINE (Bust).

Hiram Powers.

The pedestals of both 2011 and 2012 were designed by Mr. Powers.

2013.

BUST OF WILLIAM J. STONE.

Hiram Powers.

Presented by Mrs. E. J. Stone.

2014.

PENSEROSO (Bust).

William H. Rinehart.

2015.

ENDYMION.

L. 4 ft. 4½ in. H. 2. ft. 2 in.

William H. Rinehart.

2016.

SLEEPING CHILDREN.

L. 3 ft. H. 1 ft. 4 in.

William H. Rinehart.

2017.

BACCHANTE (Bust).

Alexander Galt.

2018.

SHAKESPEARE (Bust).

(A copy.)

2019.

THE VEILED NUN (Bust).

(A copy.)

2020.

THE PERI AT THE GATES OF PARADISE.

H. 5 ft. 5 in.

Thomas Crawford.

This statue embodies the poem in "Lalla Rookh," by Thomas Moore.

2021.

YOUTH AS A BUTTERFLY.
H. 5 ft.
E. Caroni (Florence).

2022.

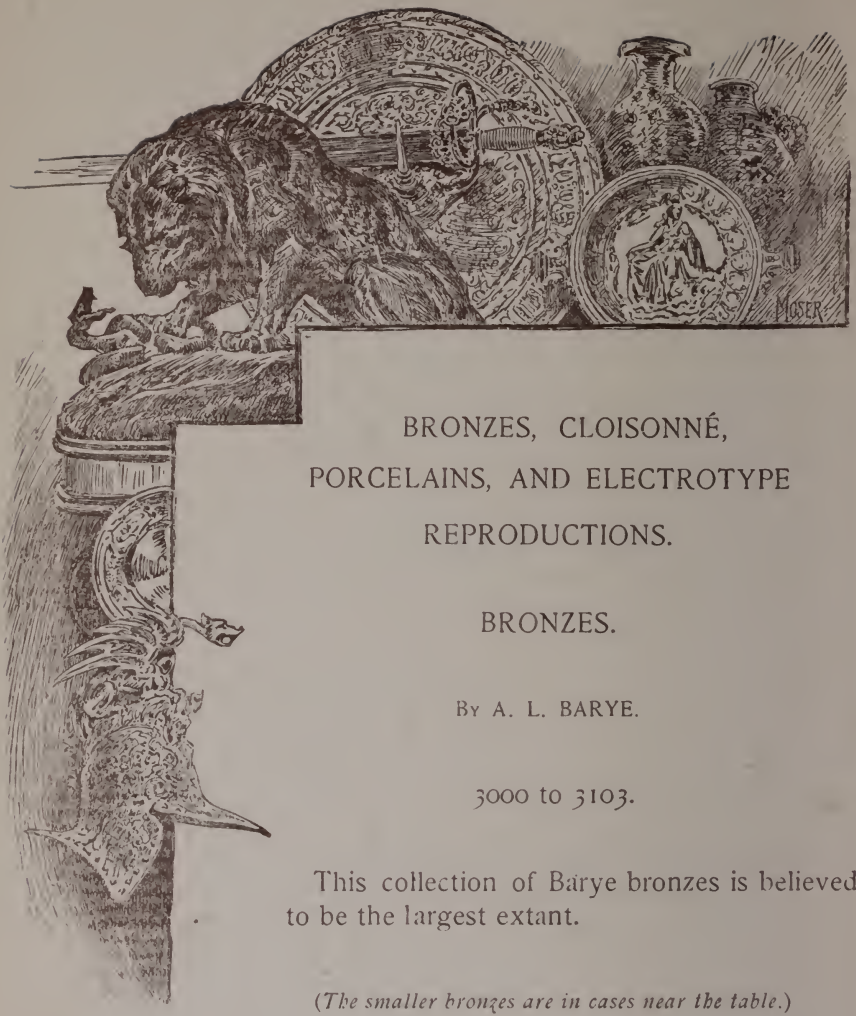
FORCED PRAYER.
H. 2 ft. 10 in.
P. Guarnerio (Milan).

2023.

THE FIRST STEP.
H. 2 ft. 5 in.
Trombetta (Milan).

2024.

ISIS (Bust).
Green basalt.



BRONZES, CLOISONNÉ, PORCELAINS, AND ELECTROTYPE REPRODUCTIONS.

BRONZES.

By A. L. BARYE.

3000 to 3103.

This collection of Barye bronzes is believed to be the largest extant.

(The smaller bronzes are in cases near the table.)

3000	General Bonaparte. (1838.)	14×13
3001	Duke of Orleans. (1840.)	14×13
3002	Amazon, Costume of 1830.	14½×14
3003	Gaston de Foix. (1833.)	14½×11½
3004	Charles VII, the Victorious. (1839.)	11½×10

3005	Tartar Warrior Checking his Horse. With bronze stand, Arabesque.	13½ × 13½
3006	Two Arab Horsemen Killing Lion.	14½ × 15
3007	African Horseman Surprised by Serpent.	8½ × 10
3008	Elephant with Indian Mounted, Crushing Tiger.	10½ × 12
3009	Roger and Angelica, Mounted on Hippogriff. (1846.)	20 × 27
3010	Candelabras (pair), with nine lights, decorated with six figures, mascarons, and chimeras. (1846.) Originals made for Duc de Montpensier.	37
3011	Minerva.	12
3012	Juno.	12
3013	Theseus and Minotaur. (1848.)	18 × 10
3014	Theseus and Centaur. (1850.)	13½ × 14½
3015	Ape Riding a Gnu.	9 × 10
3016	Two Young Bears Fighting. (1833.)	8½ × 6
3017	Bear Sitting.	5¼ × 6½
3018	Beagle Standing.	6 × 8½
3019	Wolf Holding a Stag by the Throat.	8 × 17
3020	Two Young Lions Wrestling.	8 × 6
3021	Lion Devouring a Doe. (1837.)	5 × 11
3022	Lion and Serpent. (No. 1.) (1832.)	10 × 12
3023	Lion Sitting. (No. 1.) (1836.)	14 × 12
3024	Lioness of Senegal.	8 × 11½
3025	Lioness of Algiers.	8 × 11½
3026	Lion Walking. (1836.)	9 × 16
3027	Tiger Walking. (1836.)	8¼ × 16½
3028	Tiger Surprising an Antelope.	13½ × 24
3029	Tiger Surprising a Deer.	6½ × 10

3030	Tiger Devouring a Gavial (Crocodile). (1831.)	7½ × 19½
3031	Tiger Devouring a Gazelle.	5¼ × 12
3032	Panther Seizing a Stag.	15 × 22
3033	Panther of India.	5 × 10½
3034	Panther of Tunis. (1840.)	5¼ × 10½
3035	Panther Surprising a Civet-Cat.	4 × 9
3036	Jaguar Walking. (No. 1.)	4¾ × 9
3037	Jaguar Standing. (No. 1.) (1840.)	5 × 9
3038	Jaguar Sleeping.	3½ × 9
3039	Jaguar Devouring Crocodile.	3 × 9½
3040	Ocelot Carrying a Heron.	6½ × 11½
3041	Elephant of Asia. (1833.)	5 × 8
3042	Elephant of Africa.	5 × 7¼
3043	Horse Surprised by a Lion. (1834.)	15½ × 15
3044	Horse, Half Blood. Head lowered.	7½ × 11½
3045	Horse, Turkish. (No. 2.) Right foot raised.	11½ × 12½
3046	Horse, Turkish. (No. 2.) Left foot raised.	11½ × 12
3047	Dromedary, Egyptian. Reduction.	5¾ × 6¾
3048	Elk Surprised by a Lynx. (1834.)	8½ × 11½
3049	Deer Attacked by Two Scotch Hounds. (1833.)	17 × 21
3050	Stag, Doe, and Fawn.	9 × 8½
3051	Virginia Deer Biting its Side. (1837.)	10 × 14
3052	Bull on the Defensive. (1841.)	7 × 11½
3053	Bull Rearing, Attacked by a Tiger. (1837.)	9 × 11
3054	Bull Dragged to Earth by a Bear. (1839.)	5½ × 11
3055	Eagle Holding a Heron.	12 × 12½
3056	Crocodile Devouring an Antelope.	6½ × 14
3057	Python Swallowing a Doe. (1840.)	3¼ × 10½
3058	Python Strangling a Gazelle.	6 × 13

3059	Python Crushing a Crocodile. (1840.)	6½×10½
3060	Huntsman, Costume Louis XV.	7½×7
3061	Bear Overthrown by Three Mastiffs. (1833.)	10×13½
3062	Bear Flying from Three Dogs.	12×18
3063	Greyhound and Hare.	8×13
3064	Wolf Walking.	9×14
3065	Greyhound Reclining.	2½×10
3066	Buffalo of Egypt.	6×8
3067	Camel. (Head turned to right.)	4½×4½
3068	Greyhound Sleeping.	7½×13¼
3069	African Badger Robbing Nest.	4×6
3070	Lion of the Column of July. (1838.) Bass-relief.	8½×16¼
3071	Warrior of the Caucasus.	7½×6¾
3072	Peasant. (Mediæval.)	12×10
3073	Leopard Crouching.	3×7
3074	Deer. (Axis.)	5×5½
3075	Deer of the Ganges.	6½×6¼
3076	Bull Standing. (Small.)	3½×5½
3077	Card Receiver. Fawn's Feet. Ornamented with grapes.	3¾×7½
3078	Card Receiver. Ornamented with owls and panthers' heads.	5½×7
3079	Candlestick. (Two lights.) Ornamented with owls and panthers' heads.	10×10
3080	Candlestick. Ornamented with owls and panthers' heads.	7×3¼
3081	Candlestick. Greek designs, with Syracuse medallions.	10×4½
3082	Candlestick, with Fawn's Feet. Ornamented with bell flowers and serpents.	9½×3½

3083	Candlestick. Ornamented with bell flowers, leaves, and scarabei.	12½ × 5¼
3084	Candlestick. Small, with Handle. Ornamented with ivy leaves.	3¾ × 4½
3085	Perfume Burner. Ornamented with chimeras.	4 × 2½
3086	Paroquet Seated on a Tree.	7¾ × 5
3087	Pheasant Walking. Head turned to left.	4¾ × 8¼
3088	Pheasant Walking. Head turned to right.	4¾ × 8¼
3089	Wolf Caught in a Trap.	4½ × 5
3090	Virginia Deer. Left foot raised.	6½ × 6
3091	Doe Reclining. (Dated 1840.)	3½ × 5½
3092	Fawn Reclining. (Dated 1840.)	1¾ × 4¾
3093	Rabbits, Group. (Two.)	2 × 3½
3094	Turtle.	1¼ × 4
3095	Crocodile.	1½ × 7¾
3096	Candelabras (pair), with three lights, Antique design, ornamented with serpent, leaves, chimeras, claw feet, and surmounted with storks.	31½
3097	Theseus and Centaur. (1850.)	50 × 41
3098	Jaguar Devouring a Hare. (1850.)	15½ × 38
3099	Leopard. Bass-relief. (1831.) Bronze frame.	3 × 5½
3100	Panther. Bass-relief. (1831.) Bronze frame.	3½ × 6½
3101	Virginia Deer, with Antlers. Bass-relief. (1831.)	4 × 5½
3102	Genet Carrying a Bird. Bass-relief. Bronze frame. (1831.)	3 × 5
3103	Axis.	4½ × 6¼

3104 Bust of John C. Calhoun.

H. 25 in.

Clark Mills, 1850.

The original, in plaster, was taken from life by Mr. Mills in 1845.

3105 Japanese Yoshitaure Vase.

61½×26 in.

This vase takes its distinctive title from its bass-reliefs of scenes in the life of the Japanese hero *Yoshitaure*. Within the vase is a brazen vessel for fire, and the perforated upper section is a censer, surmounted by the god Hohodermi, who, descending into Japan standing on a dragon, introduced letters and writing.

From the Centennial Exhibition of 1876.

3106 Statuette of Augustus Cæsar.

H. 36 in.

Boschetti.

3107 Bust of Washington.

H. 18¼ in.

Clark Mills, 1849.

From Houdon's original bust, in plaster, 1785

Presented by Mr. Mills.

3108 Bust of Dr. James C. Hall.

H. 22½ in.

H. K. Bush Brown, 1880.

3109 Statuette of a Cow.

9×14 in.

H. K. Bush Brown, 1883

LOISONNÉ.

3500 Square Table, with Cloisonné top. 16th century.
From the Centennial Exhibition, 1876.

3501 Cloisonné Vase. 16th century. H. 20 in.
From the Centennial Exhibition, 1876.

3502 Cloisonné Vase. 16th century. H. 20 in.
From the Centennial Exhibition, 1876.

3503 Cloisonné Enamel Dish, representing St. George and the Dragon, on enamelled stand, with pedestal of golden bronze. (In Case B.)
From the Centennial Exhibition, 1876.

3504 Cloisonné Plate, small, enamelled on both sides, on bronze stand. Subject: "Puck." (In Case B.)
From the Centennial Exhibition, 1876.

3505 Cloisonné Plate, small, enamelled on both sides, on bronze stand. Subject: "Puck." (In Case B.)
From the Centennial Exhibition, 1876.

PORCELAINS AND GLASS.

4000 Japanese "Arita" Porcelain Vase.
H. 8 ft. 8 in.

4001 Japanese "Arita" Porcelain Vase.
H. 8 ft. 8 in.

These examples of the ceramic art of Japan were made in the factory of T. Tawara, at Arita, Japan, expressly for the Centennial Exhibition.

4002 Sevres Vase, with Floral decorations.
H. 1 ft. 8 in.

4003 Sevres Vase, with Floral decorations.
H. 1 ft. 8 in.

4004 Prometheus Vase.
H. 4 ft. (Majolica.)
Minton, England.

4005 Majolica Vase, with Japanese decorations.
H. 4 ft.

4006 Majolica Vase, with Japanese decorations.
H. 4 ft.
These two vases, modern imitations of the pottery of the Moors, were made by Deck, of Paris.

4007 Sevres Vase.
H. 2 ft. 2 in.

4008 Plaque of Stone Porcelain, with decorations of Poultry, Vegetables, etc.
H. 2 ft. 11½ in. W. 1 ft. 4 in.
Schopin, England.

4009 Plaque of Stone Porcelain, with decorations of Fish.
H. 2 ft. 11¼ in. W. 1 ft. 4 in.
Schopin, Paris.

4010 "Arita." Porcelain Japanese Vase.
H. 7 ft. W. 2½ ft.
From the Centennial Exhibition, 1876.

4011 Japanese Porcelain Bowl.
Diameter 3 ft. Depth 7 in.
From the Centennial Exhibition, 1876.

4012 Engraved Glass Magnum Bonum Claret Jug. Subject: A Fox Hunt. H. 1 ft. 4½ in. W. 9 in.
From the exhibit of John Miller & Co., of Edinburgh, Scotland, at the Centennial, Philadelphia, 1876. (In Case B.)

ELECTROTYPE REPRODUCTIONS.

CASE A.

THE HILDESHEIM TREASURES.

Electrotyped by Christofle & Co., Paris.

These are electrotype reproductions of ancient vessels found on the site of a Roman camp, near Hildesheim, Hanover.

On the 17th of October, 1868, some soldiers, while digging near their camp on the slope of Galgen, found, at the depth of ten feet, some bits of metal that proved to be silver. Further search discovered two large bell-shaped vases or bowls, inverted, under which were other vessels and fragments, strangely heaped together, the feet and handles being detached from the vessels to which they belonged, and all much corroded by the infiltration of a wet soil.

They were restored by an expert as nearly as possible to their original condition, and subsequently taken to the Royal Museum at Berlin. Their discovery made a great sensation, and it was at first supposed that the original Treasures were part of the dinner service of Varus, the Roman general, who was defeated by the Germans, under Arminius, near Hildesheim, in the year A. D. 9, but the style of some of the pieces was so evidently of a later date that the idea is now abandoned. The design and workmanship of most of them certainly show their extreme antiquity.

4180 Large Minerva Bowl (Patera).

4181 Bowl, with Hercules Strangling the Serpents.

4182 Bowl, with Deus Lunus wearing the Phrygian cap with horns of crescent.

4183 Bowl, with Cybele with mural crown.

4184 Large Drinking Bowl (Oxybaphon).

4185 Drinking Cup, with four masks of Bacchants.

4186 Drinking Cup, with six masks of Fauns.

4187 Drinking Cup with ten masks, with scenic accessories.

4188 Drinking Cup, with garlands.

4189 Drinking Cup, with laurels.

4190 A Cup, with handles of leaves of acanthus and flowers.

4191 Egg Dish.

4192 Salt-Cellar for Egg Dish, with carved exterior.

4193 Saucepan, handle with water lilies.

4194 Saucepan, handle with leaf of ivy.

4195 Saucepan, with handle knotted.

4196 Saucepan, with handle of palm leaves.

4197 Ladle, with handle of palm leaves.

4198 Ladle, with handle of ivy branch.

4199 Salt-cellar, with ivy leaves.

4200 Salt-cellar, with ivy leaves.

4201 Olive Bowl, with three-carved feet.

4202 Turnip Dish.

4203 Duck Dish.

4204 Tripod, base of a candelabrum.

4205 Support, with head of Bacchus; part of a tripod.

4206 Handle of a Vase.

4207 Claw of Tripod, with head of Jupiter.

4208 Conical Cup, with rude carvings of animals.

4209 Large round Dish, bordered with foliage, birds, and squirrels.

CASE B.

Reproductions of objects chiefly in the South Kensington Museum, London. Electrotyped by Elkington & Co., Birmingham.

4210 Grand Cup and Cover. Copper-gilt. German, 16th Century.
Original of silver-gilt, in Gratz, Styria. H. 3 ft. 4½ in.

4211 Chalice. Spanish, 1540.
Original, silver-gilt.

4212 Tankard. German, 1605. A cock on top.
Original, silver-gilt.

4213 Bedford Tankard. Italian, 16th Century. Triumph of Bacchus.
Original in ivory and silver.

4214 Shrine or Cover of St. Patrick's Bell. Irish, 11th Century.
Original in copper, gold, and jewels, in possession of Rev. Dr. Todd. The back is silver perforated with crosses, surrounded by Irish characters. The bell, of sheet iron, enclosed in the original, is reputed to be of the 4th Century.

4215 Pyx or Pix. Portuguese, 17th Century. For holding the consecrated wafer.
Original, silver-gilt.

4216 Tankard. German, 17th Century.
Original, silver-gilt.

4217 Tazza or Cup. French, 17th Century. Subject: Death of Meleager.
Original, silver-gilt.

4218 Tazza. German, 17th Century. Silver oxydized. Subject: Judgment of Solomon.
Original of silver.

4219 Tankard. German, 17th Century.
Original, silver-gilt.

4220 Tankard. German or French, 16th Century.

4221 Salt-cellar. Italian, 15th Century.
Original, silver-gilt.

4222 Salt-cellar. German, 1580.
Original, silver-gilt.

4223 Salt-cellar. German, 16th Century.
Original, silver-gilt.

4224 Salt-cellar. German, 16th Century.
Original, silver-gilt.

4225 Salt-cellar. German, 16th Century.
Original, silver-gilt.

4226 Inkstand. Italian, 16th or 17th Century.
Original, silver-gilt.

4227 Knife. French, 17th Century. Gilt, handle in imitation of carved ivory.
In the collection of R. Napier.

4228 Fork. French, 17th Century. Gilt, handle in imitation of carved ivory.
In the collection of R. Napier.

4229 Spoon. French, 17th Century. Gilt, handle in imitation of carved ivory.
In the collection of R. Napier.

4230 Candlestick. Italian, 16th Century.
Original in bronze.

4231 Inkstand or Perfume-burner. Copper-bronze. Italian, 15th Century. With statuette of Hannibal.

4232 Plate. German, 16th Century. With medallions of Emperors.

4233 Plate. German, 16th Century. Subject: Adam and Eve.

4234 Plate. German, 16th Century. With arms of Swiss Cantons.

4235 Cup and Cover. English, 1638.
Original of silver.

4236 Cup and Cover. English: Hall-mark, 1676.
Original of silver.

4237 Incense-holder. Spanish, about 1540–1550. Inscribed with "*Oratio mea dirigatur sicut incensum.*"
Original in rock crystal, mounted in silver-gilt.

4238 Beaker. On three-ball feet. Augsburgh.
Original, silver parcel-gilt.

4239 Goblet. German, 17th Century.
Original, silver-gilt.

4240 Tankard and Cover. German, 17th Century. Man slaying a Centaur on top, with Bacchanalian group below.
Original in carved ivory and silver, by Bernard Strauss.

4241 Goblet. (Agate.) English: Hall-mark, 1567.
Original, silver-gilt.

4242 Goblet. Russian, 17th Century. Medallions of the Seasons.
Original, silver-gilt.

4243 Beaker. Russian, 16th or 17th Century.
Original in silver parcel-gilt.

4244 Cocoa Cup. German, 1585.
Original, silver-gilt.

4245 Augsburgh Ewer.
Original, silver-gilt, in the Louvre. Commemorates the siege of Algiers by Charles V.

4246 Pax. For communicating the kiss of peace. Represents the Virgin giving a vestment to St. Ildefonso. Spanish, 1540.
Original, silver-gilt.

4247 Bottle. In form of Pilgrim's flask. French or German, 17th Century.
Original of silver.

4248 Entombment of Christ. Bass-relief after Donatello. Italian, 15th Century.
Original, in bronze, in Vienna.

4249 Bowl, with Cover. Arabesque.
Original in brass, damascened.

4250 Bowl, with Cover. Arabesque.
Original in brass, damascened.

4251 Plaque. Entombment of Christ. Spanish, 17th Century.

4252 Bowl. French, about 1330.
Original, silver.

4253 Bowl. French, about 1330.
Original, silver.

4254 Plateau. Italian, 1820.
Silver oxydized.

4255 Bowl. Arabesque, 14th Century.
Original, brass, damascened.

4256 Bucket. Arabesque, 14th Century.
Original, brass, damascened.

4257 Nautilus Shell. Mounted in metal. Italian, 16th Century. Supported by seated Naiad. Sirens below.

4258 Ewer. Dragon handle, with Roman subjects. Italian, 16th Century.

4259 Tazza. Representing the Deluge. Italian, 16th Century.

4260 Salver. Portuguese, 15th Century. Figures in high relief.
Original in silver-gilt.

4261 Cup. English, 1720.
Original of silver.

4262 Tazza. Italian, 16th Century. Classical figures attributed to Benvenuto Cellini.
Original in the Louvre.

4263 Candlestick (Base only). Arabesque.
Original, brass, damascened.

4264 Candlestick. Venetian, 16th Century. Persian or Moresque design.
Original in bronze.

4265 Plateau. Dutch, about 1690.
Original in silver.

4266 Ewer. Venetian, 16th Century.
Original in brass-gilt.

4267 Tazza and Cover. French, 1851.
Original, silver and jewelled, parcel-gilt.

4268 Vase and Cover. English, 1772. A boy on top; handles of Satyr heads.
Original, silver-gilt.

4269 Mirror-case or Martelli Bronze. Italian, 15th Century. Allegory of Productiveness, with a legend.
Original of bronze, inlaid with silver.

4270 Incense-burner. Belgian, 1851. Arabesque.
Original of iron, damascened by Falloise, of Liege.

4271 Tankard and Cover, in fictile ivory, mounted in metal, parcel-gilt. Same subject as No. 3240 (which see), but as the original was of carved ivory, this is a more exact imitation of it. 17th Century.

4272 Bowl, with Cover. Arabesque.
Original of brass, damascened.

4273 Bowl, with Cover. Arabesque.
Original of brass, damascened.

4274 Tazza. Italian. Silver oxydized.
By Lionnet, Paris. Same subject as No. 3275, by B. Cellini.

4275 Tazza. Italian. Silver oxydized.
By Lionnet, Paris. Original by B. Cellini, in the Louvre.

4276 Gilt and Oxydized Emperor's Tankard.
From the Centennial Exhibition, Philadelphia, 1876.

CASE C.

Electrotypes by Elkington & Co.

4277 Small Shield. Benvenuto Cellini.
Silver oxydized.

4278 Salver. Italian, 16th Century, illustrating the siege of Tunis by Charles V. 1535.
Original in the Louvre, Paris.

4279 Spiked Shield of Francis I, 16th Century.
Original in the Museum of Artillery, Paris. Electrotyped by Lionnet, Paris.

4280 Helmet of Francis I. 1545.
Original in the Museum of Artillery, Paris.

4281 Sword of Francis I.
Original in the Museum of Artillery, Paris. Electrotyped by Lionnet, Paris.

4282 Head-piece. Italian, 16th Century. Marine genii holding a warrior's head, whose body forms the crest. Silver oxydized.
Original in the Museum of Artillery, Paris.

4283 Head-piece. Italian, 16th Century. David and Golian on one side. Silver oxydized.
Original in the Museum of Artillery, Paris.

4284 Hannibal Dish. German, 1567, with Roman figures.

4285 Salver. Arabesque, with Moresco chasings.

4286 Salver. Italian, 16th Century. Arabesque.
Original in brass-gilt.

4287 Salver. Venetian, 16th Century, with battles and sieges.
Original in bronze-gilt.

4288 Salver. Italian, 16th Century. Medallions.
Original in brass-gilt.

4289 Salver. English, 1719–'20.
Original of silver.

4290 Bowl or Plateau. Moorish.
Original of brass.

4291 Gilt and Oxydized Dish, representing the months of the year.

4292 Gilt and Oxydized Dish, representing the months of the year.
From the Centennial Exhibition.

4293 Shakspeare Dish. Containing medallion of Shakspeare, 10 inches in height, surrounded by scenes from his various plays.
From an old *repoussé* plate in the South Kensington Museum. Artist and history of it unknown.

ON THE WALLS.

4294 Shield.
From the Milan Museum.

4295 Shield.
From the Turin Museum.

4296 Bourgignotte Helmet.
Museum of Artillery, Paris.

4297 Cap of a Doge.
Museum of Artillery, Paris.

4298 Shield. French, 15th Century. Medallions of David and Judith.

4299 Breast-plate.
Milan Museum.

4300 Suit of Armor of Henry II, France.
Museum of the Louvre, 1547–'59.
Attributed to Germain Pilon, the sculptor.

4301 Shield of Henry II, France.
Museum of the Louvre, 1547–'59.

4302 Statuette of Henry IV of France when a boy.
Bosio.
Original of silver in Museum of the Louvre.

4303 Shield.
Museum of Cluny.

4304 Sword of the Duke of Savoy.
Turin Museum.

4305 Pieces of Horse Armor.
Museum of Lyons.

4306 Cannon. Renaissance.
Attributed to Germain Pilon.
Museum of Artillery, Paris.

4307 Axe of King John, France. 1350–'64.
Museum of Artillery, Paris.

4308 Column of the Place Vendome, Paris.
(Miniature reproduction.) H. 5 ft. 3 in.

4309 Suit of Armor in nineteen pieces. Italian, 16th Century.
Original in the Museum of Artillery, Paris.

4310 The Milton Shield.
Reproduced by Elkington & Co.
Oval. H. 2 ft. 10 in. W. 2 ft. 2 in.
The original was designed and wrought in silver and steel *repoussé* by M. Morel Ladeuil, England, for the Paris Exposition of 1867. The British Government bought it for the Kensington Museum for $15,000. It represents scenes from Paradise Lost.

4311 The Pompeiian Toilet.
Circular. W. 20 inches.
Reproduced by Elkington & Co. from the original work (*repoussé*) in silver, with damascened tracery in gold and silver, by M. Ladeuil.

4312 Statuette of the Emperor William I, of Germany.
H. 3 ft.

4313 Statuette of the Emperor Frederick I, of Germany.
H. 3 ft.
From the Centennial Exhibition, 1876.

4314 Fire-Dogs. Copper-bronze.
H. 4 ft. Italian, 16th Century. Subject: Venus and Adonis. Reproduced by Elkington & Co. from the original in the South Kensington Museum.

4315 Knocker. Copper-bronze.
H. 1 ft. 2½ in. W. 1 ft. 1 in. 17th Century.
Original in the Kensington Museum. Attributed to John of Bologna.

4316 Statuette of Christ.
H. 3 ft. 5½ in.

4317 Statuette of John the Baptist.
H. 3 ft. 5½ in.
(Reproductions by Elkington & Co. from the original by John of Bologna in the Cathedral of Pisa.)

4318 Monument to Frederick William of Brandenburg, the "Great Elector." 1620–1688.
H. 2 ft. 2 in. Reduction of the monument in bronze by A. Schluter. Berlin, 1703.
From the Centennial Exhibition, 1876.

4319 Monument to Frederick II, the Great, of Prussia.
H. 5 ft. 2 in. Reduction of the original bronze work in Berlin by Christian Rauch, 1851. Purchased by Mr. Corcoran from the Centennial Exhibition.

BIOGRAPHICAL INDEX OF PAINTERS.

ACHENBACH (Oswald).

Born, Düsseldorf, February 2, 1827. Brother and Pupil of Andreas Achenbach. Medals: Paris, 1859–'61,–'63. Chevalier of the Legion of Honor, 1863.

No. 19.

ANDREWS (Eliphalet F.)

Born, Steubenville, Ohio, June 11, 1835. Pupil of Düsseldorf Academy Knaus, and Bonnat. Elected Instructor of Drawing in Corcoran School of Art, April, 1887.

Nos. 84, 92, 94.

BAIL (J. A.)

No. 121.

BAKER (George A.)

Born, New York 1821. Died, New York, 1880. Pupil of National Academy. Elected N. A., 1851.

No. 126.

BARYE (Antoine Louis).

Born, Paris, September 24, 1795. Died, June 25, 1875. First an engraver, next a goldsmith, and finally a sculptor. Studied under Fourier, Bosio, and LeGros. He first exhibited in 1827. Chevalier of the Legion of Honor, 1833. Officer, 1855. Gold Medal of Honor, Exhibition of 1855. Took part in London Exhibition of 1862, and in 1868 became a member of the Academy of Fine Arts.

Nos. 219, 220.

BECKER (Carl Ludwig Friederich).

Born, December 18, 1820. Professor and Senator of the Royal Academy, Berlin. President, 1888.

No. 52.

BEGAS (Karl).

Born, Heinsberg, September 30, 1794. Died, Berlin, November 24, 1854.

No. 172.

BEGAS (Oscar).

Born, Berlin, July 31, 1828. Died, November 10, 1883.

No. 171.

BIERSTADT (Albert).

Born, Düsseldorf, 1830. Brought to America at an early age. In 1853, returned to Düsseldorf, and entered the Academy. Afterwards studied in Rome, Switzerland, and Germany. Elected a member of the National Academy, 1860. Chevalier of the Legion of Honor, France, 1867. Medals: Austria, Germany, Bavaria, and Belgium. Order of St. Stanislaus, Russia, 1869; 2d Class, 1872. Imperial Order of Medjidii, from Sultan of Turkey, 1886.

No. 131.

BOGGS (W. B.)

Born, July 2, 1809. Died, Georgetown, D. C., March 11, 1875.

No. 179.

BOUGHTON (George Henry).

Born, England, 1834. Elected N. A. 1871. A. R. A. 1879.

No. 15.

BOUQUET (Michel).

Born, Lorient (Morbihau), October 17, 1807. Pupil of Gudin. Medals: 1839,-'47,-'48. Legion of Honor, 1881.

No. 187.

BRAEKELEER (Ferdinandus De).

Born, Antwerp, February 19, 1792. Died, Antwerp, May 16, 1883. Pupil of Antwerp Academy and of Van Brèe. Obtained the great prize in 1819. Order of Leopold, Member of Antwerp Academy, Director of Antwerp Museum.

Nos. 194–195.

BRENNER (Carl C.)

A native of Kentucky. Deceased.

No. 209.

BRETON (Emile Adelard).

Brother and pupil of Jules Breton. Born, Courrieres. Medals: Paris, 1866,–'67,–'68,–'78; Philadelphia, 1876; and Vienna, 1873. Chevalier of the Legion of Honor, 1878. Member of the Order of Leopold.

Nos. 61, 62.

BRETON (Jules Adolphe).

Born, 1827. Medals: Paris, 1855,–'57,–'59,–'61,–'67. Medal of Honor, 1872.

No. 44.

BRUEGHEL (Jan) (Breughel).

Called Fluweelen (Velvet) Brueghel. Born, Brussels, 1568. Died, Antwerp, January 13, 1625. Flemish school. Son of Peeter Brueghel, the elder.

No. 158.

BREWERTON (E. Douglass).

No. 163.

BRIDGMAN (Frederick Arthur).

Born, Alabama, 1847. Medals: Paris, 1877,–'78. Legion of Honor, 1878.

No. 47.

BROOKE (Richard Norris).

Born, Warrenton, Va., October 20, 1847.

No. 136.

BROWN (John G.)

Born, Durham, England, November 11, 1831. Studied at Newcastle-on-Tyne, Edinburgh Academy, and National Academy Schools, N. Y. Elected A. N. A., 1862. N. A., 1863.

No. 154.

BROWN (W.)

Born in England.

No. 155.

BROWN (W. Garl).

No. 208.

BURNIER (Richard).

Born, The Hague, 1826. Died, Düsseldorf, March 17, 1884. Member of the Amsterdam Academy.

No. 38.

CABANEL (Alexander).

Born, Montpelier, September 28, 1823. Died, Paris, 1889. Pupil of Picot. Won the Grand Prix de Rome, 1845. Medals: 1852,-'55. Medals of Honor, 1865,-'67,-'68. Legion of Honor, 1855; Officer, 1864; Commander, 1884. Member of the Institute, 1863. Professor in the École des Beaux Arts.

No. 69.

CANALETTI (Il).

Born, Venice, October 18, 1697. Died, Venice, April 20, 1768.

Nos. 173, 174.

CAZIN (Jean Charles).

Born, Samer Pas-de-Calais. Pupil of Lecoq de Boisbaudran. Medal, 1880. Legion of Honor, 1882.

No. 225.

CHASE (Harry).

Born, Woodstock, Vt., 1853. Died, October, 1889. Elected A. N. A., 1883.

No. 39.

CHIALIVA (Luigi).

Born, Caslano, Switzerland, 1842, of Italian parents, who were political exiles. Studied art first in Milan and afterward in Paris and Berlin. A cosmopolitan, having in his boyhood studied in Switzerland, Germany, France, and England. Decorated by the King of Italy in 1885. Has never exhibited at the Salon or other public exhibitions.

Nos. 50, 51.

CHIERICI (Gaetano).

Born, Reggio, Italy, 1838.

No. 118.

CHURCH (Frederick Edwin).

Born, Hartford, Conn., 1826. Pupil of Thomas Cole. Elected N. A., 1849. Medal: Paris, 1867.

Nos. 31, 32.

CLEMENTS (Alexander Hamilton).

Born, Georgetown, D. C., June 1, 1818.

No. 201.

COLE (Thomas).

Born, Bolton le Moor, England, February 1, 1801. Died, near Catskill, N. Y., February 11, 1848. Painter of "The Course of Empire" and "Voyage of Life."

Nos. 7, 8, 9.

COLLETTE (A.)

No. 33.

COMTE (Pierre Charles).

Born, Lyons, April 23, 1823. Pupil of Delaroche, H. Vernet, and Robert Fleury. Medals: 1852,-'53,-'55,-'57,-'67. Legion of Honor, 1857.

No. 159.

COROT (Jean Baptiste Camille).

Born, Paris, July 20, 1794. Died, Paris, February 23, 1875. Medals: 1833,-'48,-'55,-'67. Chevalier of the Legion of Honor, 1846; Officer, 1867.

No. 128.

COUDER (E. G.)

Nos. 123, 124.

COUTURE (Thomas).

Born, Senlis (Oise), December 21, 1815. Died, Villiers le Bel (Seine et Oise), March 31, 1879. Medals: 1844,-'47,-'55. Legion of Honor, 1848.

No. 16.

CRANCH (Christopher Pearse).

Born, Alexandria, Va., March 8, 1818. Elected N. A., 1864.

No. 206.

CROPSEY (Jasper Francis).

Born, Rossville, N. Y., February 18, 1823. Elected N. A., 1851.

No. 165.

CULVER (J. M.)

No. 180.

DAUBIGNY (Charles François).

Born, Paris, February 15, 1817. Died, Paris, February 20, 1878. Pupil of his father and Paul Delaroche, and for years studied in Italy. Medals: 1848,-'53,-'55,-'57,-'59,-'69. Legion of Honor, 1859; Officer, 1874.

No. 213.

DE BLOCK (Eugenius Frans).

Born, Grammont, East Flanders, May 14, 1812. Pupil, at Ghent, of Van Huffel. Medal: Paris, 1842. Legion of Honor, 1846.

No. 170.

DE BRAEKELEER.

See Braekeleer.

No. 194.

DE MARNE (Jean Louis).

Called Demarnette. Born, Brussels; baptized January 22, 1754. Died, Batignolles, Paris, March 24, 1829. Medals: 1806,–'09. Legion of Honor, 1828.

Nos. 196, 197.

DESGOFFE (Blaise Alexander).

Born, Paris, January 17, 1830. Died, 1886. Pupil of Flandrin and Bouguereau. Medals: 1861,–'63. Legion of Honor, 1878.

No. 119.

DETAILLE (Edouard).

Born, Paris, 1848. Favorite pupil of Meissonier. Medals: Paris, 1869, -'70,–'72. Chevalier of the Legion of Honor, 1873; Officer, 1881. Grand Medal of Honor, 1888.

Nos. 116, 117.

DIAZ DE LA PENA (Narcisse Virgile).

Born, Bordeaux, August 21, 1808. Died, Mentone, November 18, 1876. Medals: 1844,–'46,–'48. Legion of Honor, 1851.

No. 224.

DOUGHTY (Thomas).

Born, Philadelphia u v 19, 1793. Died, New York, July 24, 1856.

Nos. 148, 149.

DUPLESSIS (Joseph Sifrede).

Born, Carpentras, 1725. Died, 1802. Keeper of the Museum of Versailles. Admitted to the Royal Academy, 1774.

No. 216.

DUPRÉ (Jules).

Born, Nantes, 1812. Died, October 6, 1889. Medals: Paris, 1867,–'83. Chevalier of the Legion of Honor, 1859; Officer, 1874.

No. 212.

DURAND (Asher Brown).

Born, New Jersey, 1796. Died, 1875. One of the original members of the National Academy of Design, N. Y., and its President from 1845 to 1861.

Nos. 12, 13.

EASTMAN (Seth, Col., U. S. A.).

Born, Brunswick, Maine, January 18, 1808. Died, August 31, 1875.

No. 151.

ECKOUT (E. T.)

No. 153.

ELDER (John A.)

Nos. 143, 144.

ELLIOTT (Charles Loring).

Born, Scipio, N. Y., December, 1812. Died, August 25, 1868. Pupil of Trumbull and Quidor in New York. Elected A. N. A., 1845, and N. A., 1846.

Nos. 1, 2, 3, 4, 5, 6.

FAED (John).

Born, Scotland, 1820. Member R. S. A., 1851.

No. 115.

FISHER (A.)

No. 205.

FRÈRE (Edouard).

Born, Paris, January 10, 1819. Died, 1886. Pupil of Delaroche and of l'École des Beaux Arts. Medals: 1850,-'52,-'55. Legion of Honor, 1855.

No. 199.

GÉRÔME (Jean Léon).

Born, Vesoul, France, 1824. Pupil of Paul Delaroche and of l'École des Beaux Arts. Medals: Paris, 1847,-'48,-'55. Member of the Institute, 1865. Medal of Honor (Exposition Universelle), 1867. Medal of Honor, 1874. Medal and one of the eight Grand Medals of Honor (Exposition Universelle), 1878. Chevalier of the Legion of Honor, 1855; Officer, 1867; Commander, 1878. Chevalier of the Order of the Red Eagle. Member of the Royal Academy, London. Professor at l'École des Beaux Arts, Paris.

No. 35.

GIFFORD (SANFORD R.)

Born, Greenfield, N. Y., July 10, 1823. Elected A. N. A., 1851, and N. A., 1854. Died, New York, August 29, 1880.

No. 28.

GIGNOUX (REGIS).

Born, Lyons, 1816. Died, 1882. Member N. A., 1851.

Nos. 109, 110.

GOTTHOLD (FLORENCE).

Born, Uhrichsville, Ohio, October 3, 1858.

No. 178.

GRAY (HENRY PETERS).

Born, New York, June 23, 1819. Died, New York, November 12, 1877. Elected N. A., 1842. President N. A., from 1869 to 1871.

No. 49.

GRAYSON (CLIFFORD PREVOST).

Born, Philadelphia, 1857. Pupil Pennsylvania Academy and of Gérôme

No. 139.

GUILLAUME (LOUIS MATTHIEW DIDIER).

Born, Nantes, France, 1819.

No. 140.

HARDING (CHESTER).

Born, Conway, Mass., September 1, 1792. Died, Boston, Mass., April 1, 1866.

No. 68.

HARRISON (THOMAS ALEXANDER).

Born, Philadelphia, January 17, 1853. Pupil of Pennsylvania Academy of Fine Arts, the San Francisco Art School, École des Beaux Arts, and of Gérôme. First exhibited in Salon, 1880. Medal Paris Universal Exposition, 1889. Chevalier Legion of Honor and Officer d'Instruction Publique. Medal: Munich Salon. Member of the jury of the Salon Champs de Mars, 1890.

No. 222.

HART (James McDougal).

Born, Scotland, May 10, 1828. Elected A. N. A., 1857, and N. A., 1859.

No. 17.

HAYS (William Jacob).

Born, New York, August 8, 1830. Died, New York, 1875.

No. 190.

HEALY (George Peter Alexander).

Born, Boston, July 15, 1808. Medals: Paris, 1840–'55.

Nos. 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 85, 86, 87, 88, 89, 90, 91, 96, 103, 104, 217, 218.

HEILBUTH (Ferdinand).

Born, Hamburg. Died, Paris, November 19, 1889. Medals: 1857,–'59, –'61. Member Legion of Honor, 1861; Officer, 1881. Chevalier Order of Leopold, Belgium.

No. 130.

HELMICK (Howard).

Born, Zanesville, Ohio, 1845. Pupil l'École des Beaux Arts, Paris, and of Cabanel. Member Royal Society of British Artists and Royal Society of Painter Etchers.

No. 185.

HENNER (Jean Jacques).

Born, Bernwiller, Alsace, March 5, 1829. Pupil of Drölling and Picot. Medals: 1863,–'65,–'66,–'78. Chevalier of the Legion of Honor, 1873; Officer, 1878. Won the Grand Prix de Rome, 1858.

No. 215.

HILDEBRANDT (Eduard).

Born, Dantzic, September 9, 1817. Died, Berlin, October 25, 1868. Professor, Berlin Academy, 1853. Member, Berlin Academy, 1855.

No. 114.

HUBARD (Wm. J.)

Born, Warwick, England, August 20, 1807. Died, Richmond, Va., February 15, 1862.

No. 219.

HUNTINGTON (Daniel).

Born, New York, October 14, 1816. Pupil of Prof. S. F. B. Morse and of G. P. Ferrers. Elected A. N. A., 1839, and N. A., 1840. President of the National Academy of Design, New York, 1862,–'69–'77, and 1889.

No. 30.

INMAN (Henry).

Born, Utica, N. Y., October 20, 1801. Died, New York, January 17, 1846.

No. 127.

INNESS (George).

Born, Newburgh, N. Y., May 1, 1825. Elected A. N. A., 1853, and N. A., 1868.

Nos. 177, 228.

ISABEY (Eugéne Louis Gabriel).

Born, Paris, 1804. Died, 1886. Medals: 1824, 1827. Legion of Honor, 1832. Officer, 1852.

No. 223.

JAPY (Louis Aimé).

Born, Berne. Medals: 1870,–'73.

Nos. 63, 64.

JARVIS (John Wesley).

Born, South-Shields-on-the-Tyne, 1780.

No. 108.

JEANNIN (George C.)

Born, Paris. Medal: 3d Class, 1878.

No. 192.

JOHNSON (Eastman).

Born, Lovell, Me., July 29, 1824. Elected N. A., 1860.

No. 41.

KAEMMERER (Frederick Hendrick).

Born, Ghent. Pupil of Gérôme. Medal: 3d Class, Paris, 1874.

No. 133.

KENSETT (John Frederick).

Born, Cheshire, Conn., March 22, 1818. Died, New York, December 16, 1872. Elected N. A., in New York, 1849.

Nos. 56, 57, 58.

KEY (John R.)

No. 183.

KING (Charles B.)

Nos. 137, 138.

KNAUS (Ludwig).

Born, Wiesbaden, October 10, 1829. Professor Berlin Academy, 1874 to 1884. Member of Vienna, Berlin, Munich, Amsterdam, and Christiana Academies. Medals: Paris, 1853,-'55,-'57,-'59. Medal of Honor, 1867. Legion of Honor, 1859. Officer, 1867. Knight of Prussian Order of Merit, and many medals.

No. 129.

LACHENWITZ (F.)

Pupil of Düsseldorf Academy.

No. 181.

LANMAN (Charles).

Born, Monroe, Mich., June 14, 1819. Pupil of A. B. Durand. Elected A. N. A., 1842.

No. 162.

Le CLEAR (Thomas).

Born, Owego, New York, March 11, 1818. Elected N. A., 1863.

No. 145.

LELY (Sir Peter).

Born, Soest, 1617. Died, London, November 30, 1680. Real name, Peter Vander Faes. Pupil of Pieter de Grebber in Haarlem, but after going to England closely imitated the manner of Van Dyck. Nominated Court painter and knighted by Charles II.

No. 107.

Le ROUX (Hector).

Born, Verdun, December 27, 1829. Pupil of Picot and l'École des Beaux Arts. Won Second Grand Prize in 1857. Medals: 1863,-'64,-'74,-'78. Legion of Honor, 1877.

No. 14.

Le ROUX (L. Eugéne).

Born, Paris, September 28, 1833. Medals: 1864,-'73,-'75. Legion of Honor, 1871.

No. 146.

LEUTZE (Emanuel).

Born, Gmünd, Würtemburg, May 24, 1816. Died, Washington, D. C., July 18, 1868. Elected N. A., 1860.

Nos. 20, 21.

LOTZ (Matilda).

No. 42.

LOUSTAUNAU (Louis Auguste George).

Born, Paris, September 12, 1846. Pupil of Vibert, F. Barrias, and Gérôme,

No. 65.

MACCARI (Cesare).

Born, Sienna, May 9, 1840. Gold medals, Sienna and Parma, 1869. Medal: Philadelphia, 1876. Great Prize, Turin, 1880. Professor at Academia S. Luca, Rome. Member Rome, Venice, Bologna, and Genoa Academies. Order of the Italian Crown.

No. 191.

MACLEOD (William).

Born, Alexandria, Va. Curator of The Corcoran Gallery of Art, 1874–1890.

No. 164.

MALBONE (Edward G.)

Born, Newport, R. I., 1777. Died, Savannah, Ga., 1807. An eminent miniature painter, but was little known as a painter in oils.

No. 67.

MATHEWS (William T.)

Born, Bristol, England, May, 1821. Came to the United States, 1833. Student National Academy of Design, New York.

No. 95.

MAYER (Frank Blackwell).

Born, Baltimore, Md., December 27, 1827. Pupil of Gleyre and Briou, Paris. Medal and Diploma, Philadelphia, 1876. Medals of Maryland Institute.

No. 180.

MENGS (RAPHAEL).

Born, Bohemia, 1728. Died, Rome, 1779.

No. 40.

MORETTI (ANTONIO).

Nos. 141, 142.

MORLAND (GEORGE).

Born, England, June 26, 1763. Died October 29, 1804. First exhibited at Royal Academy, 1779.

No. 113.

MOTTE (HENRI PAUL).

Pupil of Gérôme. Medal, 3d Class, 1880.

No. 175.

MOUNT (WILLIAM SIDNEY).

Born, Setauket, L. I., November 26, 1807. Died, New York, November 19, 1868. Elected N. A., 1832. He was the son of a farmer on Long Island, and was in early life a sign-painter. He had a studio on wheels with a plate-glass front, in which, drawn by a pair of horses, he could select any point of view he wished, and thus protected from the weather leisurely make his careful studies.

No. 200.

MÜLLER (CHARLES LOUIS).

Born, Paris, December 15, 1815. Called Müller of Paris. Medals: 1838, –'46,–'48,–'55. Legion of Honor, 1849. Officer, 1859. Member of the Institute, 1864.

No. 70.

MURILLO (BARTOLOMÉ ESTEVAN).

Born, Seville, Spain, January 1, 1618. Died, Seville, April 3, 1682. Founded a public Academy of Art at Seville, January 1, 1660. Made Court painter of Charles II of Spain. His death resulted from a fall from a scaffold which he had mounted to paint the upper part of a picture.

No. 166.

NICOL (ERSKINE).

Born, Leith, Scotland, July, 1825. Elected A. R. A., 1866. Medal: 2d Class, Paris, 1867.

No. 27.

ODDIE (W. M.)

No. 152.

OERTEL (JOHANNES A.)

Born, Furth, near Nüremburg, Bavaria, November 3, 1823.

No. 134.

OLLENROTH (JENNIE).

No. 161.

PAUWELS (FERDINAND).

Born, Eckeren, April 13, 1830. Won Grand Prix de Rome, 1852. Professor Dresden Academy. Medals: 1857,-'64,-'68. Order of Leopold, 1861.

No. 150.

PEALE (REMBRANDT).

Born, Bucks county, Pennsylvania, February 22, 1787. Died, Philadelphia, October 3, 1860. Son of Charles Wilson Peale. Pupil of Benjamin West. Most noted picture is a portrait of Washington, purchased by the U. S. Senate in 1832. Exhibited at Royal Academy, London, 1833.

Nos. 111, 112.

PEIXOTTO (GEORGE DA MADURA).

Born, Cleveland, Ohio, 1859.

No. 135.

PERETTI (B.)

No. 184.

PORTER (BENJAMIN CURTIS).

Born, Melrose, Mass., August 29, 1845. Elected A. N. A., 1875. N. A., 1880.

No. 48.

PORTAELS (JEAN FRANCIS).

Born, Vilvord, near Brussels, May 1, 1818. Pupil of Navez, and, in Paris, of Delaroche. Won the Prix de Rome, 1841. Member and (since 1878) Director Brussels Academy. Order of Leopold, 1851. Medal, Paris, 1855.

No. 207.

PREYER (Johann Wilhelm).

Born, Rheydt, near Düsseldorf, July 19, 1803. Died, , 188 . Pupil of Düsseldorf Academy, 1822–'27.

No. 198.

PRIOU (Louis).

Born, Toulouse, 1845. Medals: Paris, 1869,–'74.

No. 120.

RANNEY (William).

No. 182.

REBOUET (Alboy).

No. 34.

RENOUF (Emile).

Born, Paris, June 23, 1845. Medals: Paris, 1880; Munich, 1883.

No. 46.

REYNOLDS (Sir Joshua).

Born, Plympton, Devonshire, England, July 16, 1723. Died, London, February 23, 1792. Son of Rev. Samuel Reynolds. Chosen first President of the Royal Academy on its establishment in 1768. Knighted by George III. On the death of Allan Ramsay, in 1784, Reynolds became principal painter in ordinary to the King.

Nos. 105, 106.

RICHARD (Madame Emma G.)

No. 156.

RICHARDS (William Trost).

Born, Philadelphia, November 14, 1833. Honorary Member N. A. Medals: Philadelphia, 1876; Temple, 1885.

No. 37.

RICO (Martin).

Born, Madrid, ——. In 1862 secured the first Prix de Rome ever given at Madrid for landscape. Medal: Paris, 1878. Legion of Honor, 1878.

No. 221.

ROBBE (Louis).

Born, Courtray, November 17, 1806. Medals: Brussels, 1839,–'42; Paris, 1844,–'55. Legion of Honor, 1845. Order of Leopold, 1843. Officer, 1863. Spanish Order of Charles III, 1844. Member Amsterdam Academy, 1855.

Nos. 203, 204.

ROSSITER (Thomas P.)

Born, New Haven, Conn., September 29, 1818. Died, Cold Spring, New York, May 17, 1871. Medal, Paris, 1855. Elected A. N. A., 1840. N. A., 1849.

No. 43.

ROUSSEAU (Theodore).

Born, Paris, April 15, 1812. Died, Barbazon, near Fontainebleau, December 22, 1867. Medals: 1834,–'49,–'55. Medal of Honor, 1867. Chevalier of the Legion of Honor, 1852.

No. 18.

ROVRIARD (A.)

No. 176.

SAINTIN (Jules Emile).

Born, Lemé, August 14, 1829. Pupil of Drölling, Picot, and Leboucher. Medals: 1866,–'70,–'83. Legion of Honor, 1877.

No. 102.

SAINT-JEAN (Simon).

Born, Lyons, October 13, 1808. Died, Ecully, July 3, 1860. Medals: 1834,–'41,–'55. Legion of Honor, 1843.

No. 193.

SAINT-PIERRE (Gaston Casimir).

Born, Nimes, May 12, 1833. Pupil of Jalabert and Cogniet. Medals: 1868,–'79. Chevalier of the Legion of Honor, 1881.

No. 11.

SALMSON (Hugo Fredrik).

Born, Stockholm, 1843. Medal: Paris, 1879. Legion of Honor, 1879. Member of the Stockholm Academy, 1871.

No. 59.

SCHEFFER (Ary).

Born, Dordrecht, Holland, February 10, 1797. Died, Argenteuil, June 15, 1858. Appointed Art Instructor to the Orleans family and directed the studies of the Princess Marie in sculpture. Produced his greatest works between 1835 and 1848.

No. 60.

SCHREYER (Adolphe).

Born, Frankfort, 1828. Pupil of Städel Institute, Frankfort. Studied the horse anatomically in the riding school; later in Stuttgart, Munich, and Düsseldorf. Travelled extensively in the East and throughout Europe. Member of Antwerp and Rotterdam Academies. Medals: Brussels, 1863; Paris, 1864, -'65,-'67; Munich, 1876. Chevalier of the Order of Leopold, 1866. Court painter to the Grand Duke of Mecklenburg, 1862.

No. 10.

STANLEY (J. M.)

No. 66.

STUART (Gilbert).

Born, Narragansett, December 3, 1755. Died, Boston, July 27, 1828. Went to England about 1776 and became the pupil of Benjamin West, President of the Royal Academy. At the close of 1794 he returned to America for the chief purpose of painting the likeness of Washington for the Marquis of Lansdowne. He painted but three portraits of Washington from life. One he destroyed; the second he made life-size, and the third is now in the Boston Museum of Fine Arts. From these he painted twenty-six copies.

No. 71.

SULLY (Thomas).

Born, Horncastle, Lincolnshire, England, June 8, 1783. Came to America in 1792 and resided at Philadelphia. Exhibited 10 portraits at the Royal Academy between 1820 and 1840. Died, Philadelphia, November 5, 1872.

Nos. 22, 23, 24, 25, 26.

TAIT (Arthur Fitzwilliam).

Born, Livesey Hall, near Liverpool, August 5, 1819. Pupil of Royal Institute, Manchester. Came to New York in 1850. Elected N. A., 1858.

No. 189.

TILTON (John Rollin).

Born, Loudon, N. H., June 2, 1828. Died, Rome, Italy, March 22, 1888, where he had lived 35 years.

Nos. 54, 55.

TROYON (Constantine).

Born, Sevres, August 28, 1810. Died, 1865. Medals: Paris, 1838,–'40, –'46,–'48,–'55. Chevalier of the Legion of Honor, 1849. Member of the Amsterdam Academy. Diploma to the memory of deceased artists (Exposition Universelle), 1878.

No. 29.

TRUESDELL (Gaylord Sangston).

Born, Waukegan, Illinois, June 10, 1850. Began his studies in Philadelphia, working there three years. Went to Paris in 1885. Exhibited at Salon, 1888, 1890.

No. 227.

ULKE (Henry).

Born, Frankenstein (Prussian Silesia), January 29, 1821. Pupil of Prof. Wach (Court painter at Berlin) and of Prof. Peter Cornelius.

No. 93.

UHL (S. Jerome.)

Born, Millersburgh, Ohio, June 20, 1841. Student of Carolus Duran, P. de Chavaunes, and M. Raphael Collin.

No. 97.

VANDERLYN (John).

Born, Kingston, N. Y., October, 1776. Died, Kingston, N. Y., September 23, 1852. Medal, Paris, 1808. Pupil of Gilbert Stuart.

No. 147.

VAN DYCK (Sir Anthony).

Born, Antwerp, March 22, 1599. Died, London, December 9, 1641. Son of a linen-draper. Pupil of Rubens. Went to England on invitation from Charles I in 1632, and was appointed Court painter and knighted by Charles I in July, 1632. In October, 1633, he was granted a pension of £200 per annum.

No. 167.

VAN MARCKE (Emile).

Born, Sevres, August 20, 1827. Died, January, 1891. Pupil of Troyon. Medals: 1867,–'69,–'70,–'78. Chevalier of the Legion of Honor, 1872.

No. 214.

VELY (Anatole).

Born, Ronsoy, February 20, 1838. Died, Paris, January 11, 1882. Medals: 1874,–'80.

No. 45.

VENNEMAN (Charles Ferdinand).

Born, Ghent, January 6, 1803. Died, 1875. Pupil of Braekeleer and of the Ghent Academy. Imitated old Dutch masters. Medal, Antwerp, 1845.

No. 160.

VIBERT (Jean Georges).

Born, Paris, 1840. Pupil of l'École des Beaux Arts and of Barrias, Paris. Medals: Paris, 1864,–'67,–'68,–'78. Chevalier of the Legion of Honor, 1870.

No. 211.

VON THOREN (Otto).

Born, Vienna, 1828. Member of the Vienna and St. Petersburg Academies. Medals: Paris, 1865; Munich, 1869; Vienna, 1882. Order of Francis Joseph. Russian Order Vladimir.

No. 53.

WALDO (Samuel).

Born, Connecticut, 1783. Died, 1861.

No. 132.

WASHINGTON (W. D.)

A native of Washington, D. C. Studied at Düsseldorf under Leutze. Died at Lexington, Va.

No. 169.

WEBER (Paul).

Born, Darmstadt, 1823. In 1840–'58 travelled in America, where he left many pictures.

No. 188.

WEEKS (Edwin Lord).

Born, Boston, 1849. Pupil in Paris of l'École des Beaux Arts and of Bonnat and Gérôme. Honorable mention, Paris Salon, 1885.

No. 36.

WEYL (Max).

Born, Mühlem, Würtemburgh, Germany, 1840. Came to America in 1855. Self-taught. Commenced painting while carrying on the business of jewelry and watchmaking. Went to Europe in 1880 for a year's study. First exhibited in the National Academy of Design, New York, and at the Prize Fund Exhibition at the American Art Galleries in 1883. Awarded first prize at the Exhibition of the Washington Society of Artists in 1891.

No. 226.

WHITTREDGE (Worthington).

Born, Springfield, Ohio, May 22, 1820. Pupil of Andreas Achenbach and of C. F. Lessing. Elected N. A., 1861. President of N. A., 1874.

No. 125.

ZIEM (Felix).

Born, Beaune, February 25, 1821. Pupil of Art School at Dijon. Medals: 1851,–'52,–'55. Legion of Honor, 1857. Officer, 1878.

No. 122.

BIOGRAPHICAL INDEX OF SCULPTORS.

AGASIAS.

No. 1032.

AGESANDROS.

No. 1033.

ALCAMENES.

No. 1041.

ANGUIER (Francis).

Born, Eu, in Normandy, 1604. Died, Paris, 1669. Made Keeper of the Gallery of Antiquities by Louis XIII.

No. 1316.

APOLLONIOS.

No. 1073.

ATHEODOROS.

No. 1033.

BARYE (Antoine Louis).

(See Painters.)

Nos. 3000 to 3103, inclusive.

BENEDETTO (da Majano).

Architect and Sculptor. Born, Florence, 1442. Died, 1498.

Nos. 1330, 1331, 1332, 1333, 1334.

BOETIUS (of Carthage).

No. 1039.

BOSCHETTI.

No. 3106.

BROWN (Henry Kirke).

Born, Leyden, Mass., February 24, 1814. Died, Newburg, N. Y., July 10, 1886.

No. 2003.

BROWN (Henry Kirke Bush).

Pupil of H. K. Brown.

Nos. 3108, 3109.

BUONAROTTI (Michael Angelo).

Born, the Castle of Caprese, March 6, 1475. Died, February 18, 1564.

Nos. 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1335, 1336, 1337, 1338.

BUTTI.

Nos. 1207, 1208, 1209.

CANOVA (Antonio).

Born, Passagno, 1757. Died, Venice, October 13, 1822.

Nos. 1201, 2006.

CARONI (E.)

No. 2021.

CEPHISSODOTUS.

No. 1086.

CLEOMENES.

No. 1021.

CLEOMENES (Son of Cleomenes).

No. 1030.

CRAWFORD (Thomas).

Born, New York, 1813. Died, London, 1857.

No. 2020.

CTESILAUS,

No. 1066.

DONATELLO (Donato di Betto Bardi).

Born, 1386. Died, 1468.

Nos. 1319–1331.

DUNBAR (Ulric Stonewall Jackson).

Born, London, Canada, January 31, 1862.

Nos. 1205, 2000.

GALT (Alexander).

Son of Dr. Alexander Galt. Born, Norfolk, Va., January 26, 1827. Died of small-pox, Richmond, Va., January 19, 1863.

No. 2017.

GHIBERTI (Lorenzo).

Born, Florence, 1378. Died, , 1455.

No. 1300.

GIBSON (John).

Born, near Conway, North Wales, 1790. Died, Rome, 1866.

No. 1200.

GIO, or GIAN BOLOGNA (John of Bologna).

No. 1318.

GOUJON (Jean).

Born, 1530. Killed in the Massacre of St. Bartholomew's Day, Paris, 1572.

Nos. 1301 to 1315, inclusive.

GREGOIRE.

No. 1206.

GUARNERIO (P.)

No. 2022.

HART (Joel T.)

Born, Kentucky, 1810. Died, Florence, 1877.

No. 2008.

JACQUET.

No. 1317.

JOHN OF BOLOGNA.

Called Il Flammingo. Born, Douai, 1524. Died, , 1605.

No. 1318.

KING (John Crookshank).

Born, Kilwinning, Ayrshire, Scotland, October 11, 1806. Died, Boston, Mass., April 21, 1882. Came to the United States in 1829. Educated as a practical machinist, but took up sculpture on the advice of Hiram Powers.

No. 2002.

LUCCA (Della Robbia).

Born, Florence, 1400. Died, , 1481.

No. 1339.

LYSIPPUS.

Was a native of Sicyon. He was head of the Argive-Sicyon School.

No. 1051.

MEADE (Larkin G.)

Born, Chesterfield, N. H., January 3, 1835. Pupil of Henry Kirke Brown.

No. 2004.

MILLS (Clark).

Born, Onondaga county, N. Y., December 1, 1815. Died, Washington, D. C., January 12, 1883.

Nos. 3120, 3123.

MINO (da Fiesole).

Born, 1400. Died, 1486.

Nos. 1328, 1329.

MYRON.

A Greek Sculptor. Native of Boetia. Born about 430 B. C.

No. 1018.

MICHAEL ANGELO (Buonarotti).

Nos. 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1335, 1336, 1337, 1338.

NAUCYDES.

An Argive Sculptor. Teacher of Polycleitus II. Flourished about 396 B. C.

No. 1019.

PETTRICH (Ferdinand).

Born, Dresden, 1798. Died, Rome, February 14, 1872. Son of Frans Pettrich, 1770–1844.

No. 1204.

PHIDIAS.

Born, Athens, about 490 B. C. Died, Athens, about 432 B. C. Pupil of Hegesias and Ageladas. Among the subjects attributed to him are nine statues of Athena, thirteen bronze statues dedicated by the Athenians at Delphi out of their share of the spoils taken from the Persians at Marathon, and the colossal bronze statue of Athena Promachus, 50 or 60 feet high, in the Athenian Acropolis. He also made the colossal chryselephantine, or gold and ivory, statue of Athena, which stood in the front chamber of the Temple of Minerva at Athens, and for the Eleans at Olympia, the colossal chryselephantine statue of Jupiter, nearly 60 feet high; and the architectural sculptures of the Parthenon have been generally ascribed to him. Pericles made him general director of all the great art works in progress at Athens. Phidias fell a victim to the envy of his enemies. He was first accused of purloining part of the gold used in the colossal statue of Minerva, and was acquitted; but because he placed his name, with that of his patron Pericles, upon the shield of the goddess, he was accused of profanity, thrown into prison, and died there.

Pages 53 to 60.

PILON (Germain).

A celebrated French Sculptor of the 16th Century. Born, Loué, near Maus, about 1520. Died, about 1600.

No. 1320.

POLYCLEITUS.

Pupil of Ageladas, and fellow-pupil of Phidias and Myron. His time is supposed to have been from about 452 to 412 B. C.

No. 1048.

POLYDOROS.

No. 1033.

POLYEUKTUS.

No. 1048.

POWERS (Hiram).

Born, Woodstock, Vt., July 29, 1805. Died, Florence, Italy, June 27, 1873.

Nos. 2010, 2011, 2012, 2013.

PRAXITELES.

Probably born about 392 B. C. Celebrated sculptor in bronze and marble, but his most famous works are of marble.

Nos. 1026, 1057, 1062.

RAUCH (Christian).

Born, Arolsen (Waldeck), 1777. Died, Dresden, 1857. Rauch was one of the most eminent sculptors of his time. His greatest work is the statue of Frederick the Great, at Berlin.

Nos. 2005, 3319.

RINEHART (William Henry).

Born, Frederick county, Md., September 13, 1825. Died, Rome, Italy, October 28, 1874.

Nos. 1203, 2014, 2015, 2016.

SCHLUTER (A.)

Born, Hamburg, 1662. Died St. Petersburg, 1714.

No. 4318.

SCHOPIN.

Nos. 3168, 3169.

THORWALDSEN (BERTEL).

Born, Copenhagen, 1770. Died, Copenhagen, 1844.

No. 1202.

TROMBETTA.

No. 2023.

VELA (VENCENZO).

Born, Ligurnetto, Switzerland, 1822. Studied in Rome. Settled in Turin, 1849. Died, 1891.

No. 2001.

VISCHER (PETER).

Born about 1460. Died, 1530. Sculptor and founder. His master-piece is the tomb of St. Sebald, in the church of that saint at Nüremberg, which is esteemed worthy of any time or nation.

No. 1340.

INDEX OF PAINTINGS

	PAGE.
A Hamlet on the Seine,	51
A Pastoral Visit,	39
A Family of Satyrs,	36
A Dutch School,	44
A Home in the Wood,	43
A Shower,	24
Adige, Banks of the,	52
Adams, President John, Portrait of,	29
Adams, President J. Q., Portrait of,	29
Adoration of the Shepherds,	22
Afternoon in early June,	50
Alexander of Russia Receiving Resolutions of Congratulation,	40
Allegro and Penseroso,	42
Amazon and Children,	19
Approaching Night,	53
Approaching Storm,	53
Arthur, President C. A., Portrait of,	32
Autumnal Landscape, with Indians,	50
Autumn Scene on the Hudson,	41
Autumnal Corn and Grapes,	46
Autumn Afternoon on Lake George,	25
Auvergne, Sunday Morning in,	36
Ball Playing among the Sioux Indians,	41
Banks of the Adige,	52
Battle Piece,	42
Beach at Scheveningen,	38
Beggar Girl,	44
Breton Widow,	23
Bryant, William Cullen, Portrait of,	15
Buchanan, President James, Portrait of,	31
Cæsar Dead,	21
Calhoun, J. C., Portrait of,	50
Calhoun, J. C., Portrait of,	39
Cascade,	49
Castle Gondolfo,	50
Catskills, Scene in the,	47
Cattle on the Sea-Shore,	22
Charlotte Corday,	27
Child and Nurse,	44
Child Reading,	43
Christ Bound,	44
Cromwell and Milton,	19
Crossing the Rocky Mountains,	43
Coast of New Jersey,	22
Corcoran, Mr., Portrait of,	15
Corcoran, Mount,	38
Corn and Grapes,	46
Constantinople from the Golden Gate,	36
Count Eberhard,	26
Clay, Henry, Portrait of,	39
Clay, Henry, Portrait of,	37
Cleveland, President Grover, Portrait of,	32
Clingman, T. L., Portrait of,	50

	PAGE.
Custis, G. W. Parke, Portrait of,	38
Death of Moses,	27
Dead, Cæsar,	21
Departure for the Hunt,	21
Disputed Shot,	27
Dog and Parrots,	46
Dog, Head of Bull,	47
Dogs, Group of,	23
Dogs, Lost,	25
Douglas, Stephen A., Portrait of,	33
Drought in Egypt,	50
Drove at the Ford,	18
Duck Shooting,	46
Durand, A. B., Portrait of,	16
Edge of the Forest,	17
Egypt, Drought in,	50
Entrance to the Golden Gate,	46
Falls, Niagara,	21
Family of Satyrs,	36
Fanny Ellsler as La Sylphide,	44
Farm House (Moreland),	35
Farm in the Wood,	18
Female Head,	18
Festival of Santa Lucia,	18
Fete of St. John,	25
Fillmore, President Millard, Portrait of,	30
Fine Weather,	24
Flemish Picture,	42
Flemish Seaport, Moonlight,	46
Flower Piece, with Cat,	37
Flower Piece,	37
Fontainebleau, Scene at,	42
Ford, Drove at the	18
Forester's Home,	38
Forest, Edge of the,	17
Fortune-Teller,	47
Franklin, Benjamin, Portrait of,	51
French Cuirassiers Bringing in Bavarian Prisoners,	35
Fruit (Preyer),	48
Fruit (Saint-Jean),	48
Fun and Fright,	36
Garfield, President J. A., Portrait of,	32
Girl and Pets,	22
Going to Pasture,	53
Going to Drink,	20
Golden Gate, Entrance to,	46
Grant, President U. S., Portrait of,	31
Great Falls of the Potomac,	43
Great Oak, Pond of the,	51
Group of Dogs,	23
Groves, Mr., Portrait of,	33
Groves, Mrs., Portrait of,	33
Guizot, Mr. F. P. G., Portrait of,	28
Hamlet on the Seine,	51
Happy Family,	48
Harbor of New York,	22
Harrison, President Wm. H., Portrait of,	30
Hayes, President R. B., Portrait of,	31
Head of a Roman Girl,	16
Head of a Bull Dog,	47
Heir Presumptive,	18
Helping Hand, The,	23
High Bank, Genesee River,	25
Holland, Moonlight in,	53
Home in the Wood,	43
Humboldt, Baron, Portrait of,	42
Hunt, Departure for the,	21
Ideal Female Head (Sully),	19
Ideal Head (Baker),	37
Interior,	48
Italian Ox-Cart,	45
Jackson, Gen'l Andrew, Portrait of,	19
Jackson, Gen'l T. J , Portrait of,	40
Jackson, President Andrew, Portrait of,	29
Jefferson, President Thomas, Portrait of,	29
Joan of Arc,	51
Johnson, President Andrew, Portrait of,	31
Judgment of Paris, The,	24
Justice to Lievin Pyn,	41
Lady and Dog,	24
Landscape,	34

	PAGE.
Landscape (Inness),	45
Landscape (Doughty),	41
Landscape, with Cattle,	51
Landscape (Robbe),	49
Lake George, Autumn Afternoon on,	25
Lake Scene near Lenox, Mass.	41
Lasteyrie, M., Portrait of,	35
Lee, Gen'l R. E., Portrait of,	40
Leisure and Labor,	47
Lincoln, President Abraham, Portrait of,	31
Lions, Sleeping,	52
Long Story,	49
Lost Dogs,	25
Madeira, Moonlight in,	35
Madison, James, Portrait of,	20
Magdalena River, Scenery of the	21
Market, Return from the,	42
Malbone, E. G., Portrait of,	27
Marshall, Chf. Justice John, Portrait of,	19
Maury, Comdr M. F., Portrait of,	39
McKenney, Col. Thomas, Portrait of,	16
McLane, Robt. M., Portrait of,	28
Mercy's Dream,	20
Mid-Day Dream,	39
Monk Fishing,	27
Monroe, President James, Portrait of,	29
Moonlight in Holland,	53
Moonrise in Madeira,	35
Morrill, J. S., Portrait of,	52
Moses, Death of,	27
Mount Corcoran,	38
Mount Washington, Sketch of	25
Nedjma-Odalisque,	17
New Jersey, Coast of,	22
Niagara Falls,	21
Night,	21
Odalisque, Nedjma,	17
On Catskill Creek,	46
On the Coast of New Jersey,	22
On the Pincian Hill, Rome,	38
Out-Door Concert,	42
Paddy's Mark,	20
Page, Mrs. R. C. M., Portrait of,	28
Page, William, Portrait of,	40
Paris, Judgment of,	24
Parthenon, Ruins of the,	20
Passing Regiment, The,	36
Pastoral Visit,	39
Payne, John Howard, Portrait of,	34
Peabody, George, Portrait of,	33
Piazza of St. Peter's, Rome,	40
Pierce, President Franklin, Portrait of,	31
Pincian Hill, Rome on the,	38
Polk, President James K., Portrait of,	30
Pond of the Great Oak,	51
Pope Julius II, with Raphael and others,	24
Portrait of President John Adams,	29
Portrait of President J. Q. Adams,	29
Portrait of President C. A. Arthur,	32
Portrait of William Cullen Bryant,	15
Portrait of President James Buchanan,	31
Portrait of J. C. Calhoun,	50
Portrait of J. C. Calhoun,	39
Portrait of a Child,	17
Portrait of T. L. Clingman,	50
Portrait of Henry Clay,	39
Portrait of Henry Clay,	37
Portrait of President Grover Cleveland,	32
Portrait of Mr. Corcoran,	15
Portrait of G. W. Parke Custis,	38
Portrait of Stephen A Douglas,	33
Portrait of A. B. Durand,	16
Portrait of President Millard Fillmore,	30
Portrait of Benjamin Franklin,	51
Portrait of President James A. Garfield,	32
Portrait of M. F. P. G. Guizot,	28
Portrait of President U. S. Grant,	31
Portrait of Mrs. Groves,	33

	PAGE.
Portrait of Mr. Groves,	33
Portrait of President Wm. H. Harrison,	30
Portrait of President R. B. Hayes,	31
Portrait of Baron Humboldt,	42
Portrait of Genl. T. J. Jackson,	40
Portrait of General Andrew Jackson,	19
Portrait of President Andrew Jackson,	29
Portrait of Thomas Jefferson,	29
Portrait of President Andrew Johnson,	31
Portrait of a Lady,	34
Portrait of M. Lasteyrie,	35
Portrait of Gen'l R. E. Lee,	40
Portrait of President Abraham Lincoln,	31
Portrait of President James Madison,	29
Portrait of President James Madison,	20
Portrait of Chf. Justice Marshall,	19
Portrait of Commodore M. F. Maury,	39
Portrait of Col. Thomas McKenney,	16
Portrait of Robt. M. McLane,	28
Portrait of Edward G. Malbone	27
Portrait of Sir Moses Montefiore,	39
Portrait of J. S. Morrill,	52
Portrait of President James Monroe,	29
Portrait of William Page,	40
Portrait of Mrs. R. C. M. Page,	28
Portrait of John Howard Payne,	34
Portrait of George Peabody,	33
Portrait of President Franklin Pierce,	31
Portrait of President James K. Polk,	30
Portrait of Wm. C. Preston,	33
Portrait of John Randolph,	27
Portrait of J. H. B. De-Saint Pierre,	34
Portrait of Horatio Stone,	16
Portrait of Thomas Sully,	19
Portrait of Chf. Justice Shippen,	27
Portrait of President Zachary Taylor,	41
Portrait of President Zachary Taylor,	30
Portrait of President John Tyler,	52
Portrait of President John Tyler,	30
Portrait of President Martin Van Buren,	30
Portrait of George Washington,	28
Portrait of Martha Washington,	28
Preparing for Church,	40
Preston, Wm. C., Portrait of,	33
Procession of the Sacred Bull,	24
Pyn, Lievin, Justice to,	41
Quail and Young,	47
Randolph, John, Portrait of,	27
Rebecca at the Well,	23
Return from Market,	42
Rome from Mount Aventine,	25
Ruins of the Parthenon,	20
Sacred Bull, Procession of,	24
Saint Pierre, J. H. B. de, Portrait of,	34
Santa Lucia, Festival of,	18
Satyrs, A family of,	36
Scene in the Catskills,	47
Scene at Fontainebleau,	42
Scenery of the Magdalena River,	21
Scheveningen, Beach at,	38
Schism, The,	51
Seaport,	45
Seaport,	45
Shakespeare and his Contemporaries,	35
Shepherds, Adoration of,	22
Shepherd and Sheep,	49
Shippen, Chf. Justice, Portrait of,	27
Shower, A,	24
Sleeping Lions,	52
Snow Scene, Moonrise,	26
Source of the Potomac,	49
Souvenirs of 16th & 17th centuries,	36
Spring Landscape,	26
Stone, Horatio, Portrait of,	16

	PAGE.
St. John, Fete of,	25
Sully, Thomas, Portrait of,	19
Sunday Morning in Auvergne,	36
Sunset,	26
Sunset in the Woods,	53
Talking Well,	23
Taylor, President Zachary, Portrait of,	41
Taylor, President Zachary, Portrait of,	30
The Approaching Storm,	53
The Banks of the Adige,	52
The Departure,	16
The Disputed Shot,	27
The Death of Moses,	27
The Difficult Task,	45
The Drought in Egypt,	50
The Emigrant's Letter,	47
The Farm House,	35
The Fete of St. John,	25
The Forester's Home,	38
The Fortune-Teller,	47
The Forum, Rome,	40
The Happy Family,	48
The Harbor of New York,	22
The Helping Hand,	23
The Huguenot's Daughter,	44
The Judgment of Paris,	24
The Long Story,	49
The Passing Regiment,	36
The Patriarch's Argument,	38
The Pond of the Great Oak,	51
The Return,	16
The Schism,	51
The Talking Well,	23
The Trojan Horse,	45
The Tornado,	17
The Unhappy Family,	48
The Village Doctor,	43
The Wedding Festival,	53
The Weeper,	26
The Young Savoyard Musician,	21
Tiger Hunt,	52
Trojan Horse, The,	45
Trout Brook in the Catskills,	37
Twilight (Harrison),	52
Twilight (Japy),	26
Tyler, John, Portrait of,	52
Tyler, President John, Portrait of,	30
Unhappy Family,	48
Van Buren, President Martin, Portrait of,	30
Vestal Tuccia,	17
Vase of Flowers (Blue Curtain),	48
Venetian Fishing Boats,	25
Village Doctor,	43
Virgin and Child,	44
Washington, George, Portrait of,	28
Washington Headquarters, on the Hudson,	43
Washington, Martha, Portrait of,	28
Washington, Mount, Sketch of,	25
Watering-Place,	17
Wedding Festival,	53
Weeper, The,	26
Winter Scene,	34
Wood, A Home in the,	43
Wood, Farm in the,	18
Wood-Gatherers,	37
Wood Scene, with Hunters,	47
Woods, Sunset in the,	53
Young Savoyard Musician,	21

GENERAL INDEX.

	PAGE.
Board of Trustees and Officers,	3
History of The Corcoran Gallery of Art,	7
Plan of the Building,	9
Description of the Building,	10
Paintings,	15
Casts from Antique Sculpture,	56
Casts from the Renaissance,	77
Casts from Modern Sculpture,	84
Marbles,	86
Bronzes,	90
Cloisonné,	96
Porcelains and Glass,	97
Electrotype Reproductions,	99
Biographical Index of Painters,	109
" " " Sculptors,	129
Index of Paintings,	137